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LUITPOLD ST. 24,  
BERLIN W.,  
OCTOBER 9, 1904.

**E**NRICO CARUSO'S début was the event of the last week. The great tenor appeared at the Theater des Westens on October 5 in "Rigoletto" and on the 7th in "Traviata." Both times the house was sold out at three times the ordinary prices. I heard him in "Traviata." Although this opera does not offer a tenor such an opportunity to shine as "Rigoletto" and many other Italian operas, Caruso, nevertheless, made a tremendous impression. The beauty, purity and resonance of his voice are wonderful. It is a voice that combines warm and sympathetic timbre with great brilliancy and penetrating power. Caruso's greatness lies almost entirely in his voice. As an actor he is only fair, and possesses none of that glowing temperament which we are accustomed to associate with sunny Italy. Yet at times Caruso sings with mild feeling at least. This was especially noticeable in the last act of "Traviata," when in Violetta's dying scene he acted the emotions of grief and despair with enough skill to make them seem tolerably real.

Caruso gets \$1,000 a night here and he is worth it because he draws it. He had an overwhelming success the first night and a very warm reception the second night. He will make two more appearances, one in "Lucia" and one in "Rigoletto."

The Hekking Trio introduced at their first concert of this season at Beethoven Hall, Tuesday evening, Vincent d'Indy's trio in B flat major, op. 29. The works of this genial Frenchman are seldom played in Berlin, and it was a pleasure to hear this interesting composition. It is a fascinating opus, full of esprit, both melodically and harmonically. It reveals at once the individual composer, the man who has something of his own to say, and it is full of contrasts and vitality. The broad, flowing "overture," the delightful pastoral "divertissement," the beautiful "Chant élégiaque" with its deep feeling and subdued passion, and the spirited finale, each in its way makes a strong appeal to the musician. The three artists played in a manner little short of perfection. It was an extraordinary exhibition of ensemble playing. They also gave a finished performance of Mendelssohn's D minor trio, a work that affords the pianist many opportunities, which were made the most of by Schnabel, who is an ensemble pianist par excellence. However, Hekking, with his wonderful tone, his temperament and his refined musicianship, without any attempt at dominating, quite puts the pianist and violinist in the shade. Any artist, no matter who he is or how great his reputation, would have difficulty in measuring himself with Hekking in ensemble, and even more so in solo playing, for it is when other great ones are heard beside him that Hekking's real superiority is most forcibly revealed. I shall never forget the time I heard Popper and Hekking on the same evening. A Berlin critic well wrote then: "Since this test we Berliners know what we have in our Hekking." Hekking, in tone, technic, temperament and interpretation, was so superior to the famous Popper that all with one accord gave the former the palm. Anton Hekking is the world's greatest 'cellist. Was it not the great Davidoff himself who said: "Whenever I hear Hek-

king I learn something"? Between the ensemble numbers Therese Behr sang a group of four Hugo Wolf songs most artistically.

On the 2d the Halir Quartet played here for the first time Hugo Wolf's C minor quartet, an interesting work, full of yearnings and strivings, imbued with a spirit of unrest, immature in many respects, but characteristic of the late unfortunate composer's life. The slow movement, with its "Lohengrin" reminiscences, its yearning harmonies, is the most grateful part. The first movement, built up on big, broad outlines, is full of dark forebodings and is almost orchestral in effect. The finale is a stormy, painful struggle and is so complicated, so full of unexpected turns that it is difficult to understand at the first hearing. The whole work is quite in keeping with the underlying poetical idea, "Entbehren sollst du, sollst entbehren." It is an exceedingly difficult quartet, both technically and rhythmically. The four artists played it admirably. Their other numbers

playing that the years of retirement were not years of idleness. Hegner is now one of the leading technicians of the day and his playing of the Beethoven C major sonata revealed him to be a thorough musician also. Hegner is teaching at the Hoch Conservatory in Frankfort this year, but he has time for concert work.

Felix Dreysschock, who played the evening before at Bechstein Hall, was either in bad form or he has deteriorated materially, for his playing was far from satisfactory. Even technically he was considerably below par—a most unusual thing with Dreysschock—and he took liberties with the tempi that were difficult to understand in such a good musician. Felix Dreysschock is the son of Alexander Dreysschock, of whom Liszt said: "Dreysschock has no left hand, he has two right hands," and who maintained that anybody who would practice enough could become a great pianist. Dreysschock played the "Appassionata" sonata, the Schuman fantaisie, a group of Chopin numbers, and four of his own compositions.

Sophie Heymann-Engel is a brilliant coloratura singer. At her concert Wednesday evening in Bechstein Hall she sang arias from "The Queen of the Night" and "Lucia" with finished technic, with perfect ease and much verve. Her voice is a pure, light coloratura, of sympathetic quality, and she uses it with great skill.

William Winkler, a new violoncellist, a pupil of Klenzel, made a premature début. He has a faulty technic, a puny, colorless tone and an immature style. His left hand gets over the ponderous fingerboard with some facility, but the notes are not all there and those that are there are not in tune and those that are in tune do not sound well. Winkler has no knowledge of tonal effects. Such an amateurish player is wholly out of place on a Berlin concert platform.

Otie Chew played the Brahms and the Mozart (A major) concertos the same evening that Caruso sang "Traviata," so I could not hear her, but my assistant, who attended, says that she played very creditably in the Mozart concerto, displaying a great deal of feeling and a soft, pleasing tone. Her technic is not mature. The cadenzas especially call for more virtuosity, but Miss Chew is a violinist of great promise.

On the same evening Hans Giessen, of Dresden, sang songs by Beethoven, Schubert, Schumann and Liszt at the Singakademie with excellent results. He was the first tenor of the Weimar Opera when I was living there and he was a great favorite with the public of that delightful little city of the Muses. Later he was a member of the Wiesbaden and Dresden Royal Operas, but for the past two or three years he has devoted himself to concert singing. He has a beautiful lyric tenor voice and is a true artist.

His real name is Buff and he is a descendant of Charlotte Buff, the original Charlotte that Goethe had in mind when he wrote "Werther's Leiden."

The Hambourg-Leschetizky picture in this article was taken at Salzburg last summer by an amateur, on the occasion of the Mozart Festival, where Mark Hambourg was one of the most successful soloists. Leschetizky went to Salzburg to hear his old time pupil.

The first concert of the Royal Orchestra, under Weingartner, was rather tame. The program consisted of a Bach suite in B minor for flute and string orchestra, arranged by Bülow; Haydn's D major and Schubert's C major symphonies. The Bach suite is better adapted to a chamber



HAMBURG AND LESCHETIZKY.

were Beethoven's A major quartet, op. 18, No. 5, and Haydn's G major quartet.

Eduard Behm, a local composer of repute, gave a concert of his own works in Beethoven Hall, Thursday evening. Three large orchestral pieces, vorspiel to "Marienkind," a violin concerto in three movements and a fantaisie called "Frühling," revealed a musician of deep knowledge, one who has learned all that can be learned, but who lacks the individual note. It was good music, but nothing new. On a much higher plane were two vocal numbers with orchestra, a "Hymne" and "Aus Weisen Wolken," the latter, with its noble treatment of the voice and its ethereal orchestral effects, being very characteristic. Behm is a serious, honest musician, but not a productive genius.

Otto Hegner, the once so celebrated prodigy, gave a recital Wednesday evening at Beethoven Hall. After his tours as a wonder child Hegner disappeared from public and for years nothing was heard of him. Of late he has appeared in the concert arena again and he proves by his

music performance, but it was admirably played by the strings of the Royal Orchestra and Herr Prill, the first flutist. In the symphonies Weingartner was not at his best.

Nora Stöckert-Alisch, alto, made her débüt Tuesday evening. The young artist has had a most tragic career. Last spring she went to Southwest Africa as the bride of a prosperous young plantation owner. She was very happy in her new surroundings and wrote to the Berlin papers interesting and humorous descriptions of her experiences and life in Africa. A few weeks after her arrival the Herero rebellion broke out and her husband was one of the first men to fall on the German side, their property was devastated, and having lost everything she possessed, and broken in spirit, the poor girl returned to her native Berlin. She now has embarked upon an artistic career as a means of earning a living. Her débüt was very successful. She has a good alto voice, she is musical and thoroughly in earnest and she is, above all, a personality. She has proved herself a wonderfully brave little woman, and with her pluck and perseverance there is no telling what she may achieve in music.

Arthur Nikisch and Hans Richter will each conduct a concert with the Colonne Orchestra in Paris this winter.

Bernhard Stavenhagen, as I recently wrote, has resigned from the directorship of the Munich Royal Academy of Music. He has founded a private piano class in Munich and all of his pupils at the Academy have left that institution and joined Stavenhagen's class. The management of the institution does not seem to be in the least sorry over the exodus of pupils and has chosen Felix Mottl as musical director. Professor Bussmeyer will be the business manager. Oscar Merz has written an article in the Munich *Neueste Nachrichten* in which he calls attention to the fact that the institution was founded for the purpose of educating chiefly singers and orchestra players, but that under Stavenhagen's direction the piano gained the upper hand. It is expected that under Mottl, the practical man of the orchestra, there will be a return to the old régime. Hans von Bülow was at one time director of this academy.

Hermann Ritter, the inventor of the viola alta, will celebrate his twenty-fifth jubilee as teacher at the Würzburger Conservatory October 15. Professor Ritter is the greatest viola player in the world.

Geraldine Farrar has been engaged to sing in several performances at the Warsaw Opera.

Georg Schneévoigt, the great Finnish conductor, passed through Berlin Friday. He has been engaged by Commerzienrat Kaim to conduct three big extra symphony concerts of the Kaim Orchestra in Munich during the next two weeks. He will render these programs:

FIRST CONCERT.

Symphony in F, No. 8.....Beethoven  
Fugue in G minor, for orchestra.....Bach  
Leonore Overture, No. 3.....Beethoven  
Symphony, G major.....Haydn

SECOND CONCERT.

Coriolan Overture.....Beethoven  
Variations.....Elgar

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Unfinished Symphony.....Schäberl  
Till Eulenspiegel.....Strauss

THIRD CONCERT.

Husitska Fantasie.....Dvorák  
Also Sprach Zarathustra.....Strauss  
Vorspiel and Isolde's Liebestod, from Tristan.....Wagner

Schneévoigt is a remarkable conductor, a young man with a wonderful fund of temperament and a firm control over the orchestra.

The first musicale of the season at the Berlin headquarters of THE MUSICAL COURIER took place Saturday afternoon, October 8. The following persons were present: Etelka Gerster, Emilie and Gabrielle Christmann, José Vianna da Motta, Antonia Mielke, Anton Hekking, Irma Saenger-Seth, Adelaide Norwood, Otto Lessmann, Frau Lessmann, George Hamlin, Mrs. Hamlin, Wm. A. Becker, Professor Schmalfeld, Frau Schmalfeld-Vahsel, Dr. Paul Ertel, Frau Ertel, F. S. Delmer, Albert Stahl, Rev. Dickie, Wm. C. Dreher, Mrs. Dreher, Mrs. Dickie, George S. Palmer, Mrs. Palmer, Mrs. Hugo Kaun, Willy Herbst, Paul Elgers, Herr Barth, Otto Backe, Miss Kerr, Miss Mackenzie-Wood, Herr Landecker, Daniel Visanski, Frank Eichenlaub, Frau Professor Gustav Holländer, Marie Rosentower, Alice Rosentower, Mrs. Hanna Butler, Miss Ella Free, Mrs. Free, Prof. Friedrich Gernsheim, Frau Gernsheim, Moriz Mayer-Mahr, Frau Mayer-Mahr, Mrs. Gray, Miss Norriss, Julius Singer, Miss Chrissie Smith, Miss Worrill, Alfons Leonhard, Henry Marin, Baron Von Zednewski, Henri Ruegger and Alexander Iwanowitsch-Blinoff.

The following program was rendered:

Barcarolle.....Chopin  
Scherzi.....Chopin  
Songs for tenor.....José Vianna da Motta  
Songs—  
Der Traum.....Grieg  
Sévilliane.....Massenet  
Er liebt mich so sehr.....Tchaikowsky  
Der Traum.....Rachmaninoff  
Barcarolle.....Emilie Christmann  
Polonaise, A flat.....Becker  
Wm. A. Becker  
Duet from the Nordstern, for coloratura voices.....Meyerbeer  
The Twin Sisters Christmann, from the Moscow Imperial Opera.  
Songs for baritone.....Herr Barth.

The twin sisters Christmann, with their wonderful singing of the coloratura duet, created a furore. They have warm, sympathetic voices, marvelous technic and real temperament. This was the first time they have sung in Berlin either in public or private, and their success was instantaneous. When such great authorities as Antonia Mielke, Etelka Gerster, Otto Lessmann and Dr. Paul Ertel go into raptures, as they did on this occasion, it means a great deal. The twins, who are really difficult to distinguish apart, and who are charming, unaffected young girls, will be heard here later at a big concert in the Philharmonie and also at the Royal Opera. They have had sensational success in Russia and are great favorites of the Czar.

This was also the first time that George Hamlin, our American tenor, has sung in Berlin. With his beautiful voice, warm delivery and artistic rendering, he made a deep impression. I recently took Hamlin to Siegfried Ochs, for whom he sang, and who was delighted with his voice and musicianship. Professor Ochs promised to engage him for an oratorio performance with his Philharmonic Chorus. At this musicale the singing of Herr Barth, a pupil of Professor Schmalfeld, also gave great pleasure. This modest young man has a remarkable baritone voice, and his singing is thoroughly artistic. The playing of the two distinguished pianists, Da Motta

and Becker, was of the highest order and elicited warm applause.

In founding these musicales my object is threefold. First, to get the artists together here on neutral ground, and thus establish among them better good fellowship; second, to introduce worthy unknown young artists and to enable them to get in touch with the representative musicians and critics of Berlin before their public débüt. If an unknown artist gives a concert here, no matter how great he is, the chances are ten to one that the leading critics will not go to his concert to hear him at all, as there are five or six others, very likely, the same night. Third, to introduce new compositions. At the next musicale, early in November, a new violin and piano sonata by Philip Scharwenka will be played by Irma Saenger-Seth and Moriz Mayer-Mahr.

The soloists for the Gotha Musikverein's symphony concerts for this season are José Vianna da Motta, Eugene Ysaye, Eduard Risler, Carl Gmür, Mary Münchhoff, Hedwig Kaufmann and the Pleisser-Hass-Cannstedt Ladies' Vocal Trio.

The full concert and opera list for the week was as follows:

SUNDAY, OCTOBER 2.

Beethoven Hall—Halir Quartet.  
Philharmonic—Philharmonic "Pop."  
Royal Opera—"Bajazsi," "Coppelia."  
West Side Opera—Afternoon, "Trovatore"; evening, "Undine."  
National Opera—Afternoon, "Zar and Zimmermann"; evening, "Trovatore."

MONDAY, OCTOBER 3.

Bechstein Hall—Marie Heilmann, vocal; Erhard Heyde, violin.  
Beethoven Hall—Gustave Auedenfeld, vocal.  
Singakademie—"Judas Macabaeus."  
Royal Opera—"Rienzi."  
West Side Opera—Postillon of Lonjumeau.  
National Opera—"Waldschütz."

TUESDAY, OCTOBER 4.

Bechstein Hall—Felix Dreyfuss, piano.  
Beethoven Hall—Hekking Trio.  
Philharmonic—Philharmonic "Pop."  
Philharmonic Small Hall—Nora Stöckert-Alisch, vocal.  
Singakademie—Paul Reimers, vocal.  
Royal Opera—"Die Weisse Dame."  
West Side Opera—"Undine."  
National Opera—"Rigoletto."

WEDNESDAY, OCTOBER 5.

Bechstein Hall—Sophie Heymann-Engel, vocal; Johanna Engel, piano.  
Beethoven Hall—Otto Hegner, piano.  
Singakademie—Tilly Koenen, vocal.  
Philharmonic—Philharmonic "Pop."  
Philharmonic Small Hall—Ellen Beck, vocal.  
Royal Opera—"Das Mädchen von Navarra."  
West Side Opera—"Rigoletto" (Caruso's débüt).  
National Opera—"Zar and Zimmermann."

THURSDAY, OCTOBER 6.

Bechstein Hall—Marc Metschuk, piano.  
Beethoven Hall—Edward Behm, composer, with Philharmonic Orchestra.  
Philharmonic—Festival concert (Herzog, Ansorge, Halir, Heinemann).  
Philharmonic Small Hall—P. W. Winkler, 'cello.  
Singakademie—Rose Loening, vocal.  
Royal Opera—"Tristan and Isolde."  
West Side Opera—"Gasperone."  
National Opera—"Trovatore."

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TOMPKINS, Coloratura Soprano; WILHELMINA  
MUEHNE, Soprano; JOSEPH MILLER, Bass; FRED'K  
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FRIDAY, OCTOBER 7.

Bechstein Hall—Wanda von Traska, piano.  
Beethoven Hall—Ottie Chew, violin, with Philharmonic Orchestra.  
Philharmonic Small Hall—Clementine Sandhege, piano.  
Singakademie—Hans Giesen, vocal.  
Royal Opera—Weingartner Symphony Concert.  
West Side Opera—"Traviata," with Caruso.  
National Opera—"Freischütz."

SATURDAY, OCTOBER 8.

Bechstein Hall—Emil Panka, vocal.  
Singakademie—Elizabeth Ohlhoff, vocal; Clara Schwartz, violin.  
Royal Opera—Afternoon, Hansel and Gretel, Puppenfee; evening, Fra Diavolo.  
West Side Opera—(Novelty) "Die Kleinen Lämmer."  
National Opera—"Rigoletto."

Commerzienrat von Gross, the head of the Wagner Theatre management at Bayreuth, writes me the following letter:

BAYREUTH, October 4, 1904.

DEAR SIR—With reference to my last letter, I have the honor to inform you that the next Bayreuth Festival performances will not take place till the year 1906. Details are not yet arranged.

Yours truly,

A. VON GROSS.

This settles definitely the question of the next Bayreuth Festival. It was rumored that it would be held next year.

ARTHUR M. ABELL.

## Peabody Conservatory.

DIRECTOR RANDOLPH has announced an unusually attractive list for the season of twelve Friday afternoon recitals at the Peabody Conservatory, a list containing many distinguished names.

For the convenience of many who are unable to arrive before the time of the recitals—4 o'clock—it has been decided to reserve a part of the concert hall, a season ticket with reserved seat costing \$5, instead of \$3, the former charge.

As the enormous number of students of the conservatory are admitted to the concerts only 464 season tickets will be sold, and an additional number of but 100 single tickets for each recital.

The usual five concerts by the Kneisel Quartet and Harold Randolph will be given on Saturday afternoons, October 29, December 17, January 7, February 11 and March 25.

The recital list follows: Friday, October 28, Mr. and Mrs. Charles Rabold, baritone and soprano. Friday, November 11, Alexandre Guilmant, organist (inaugural recital on the new organ). Friday, November 25, Anton Hekking, cellist; \*Alfred C. Goodwin, pianist. Friday, December 9, \*J. C. van Hulsteyn, violinist; \*Howard Brockway, pianist. Friday, January 6, Josef Hofmann, pianist. Friday, January 20, Olive Mead, violinist; Marion C. Rous, pianist. Friday, February 3, David Baxter, bass; Kelley Cole, tenor. Friday, February 17, \*Emmanuel Wad, pianist. Friday, March 3, Fritz Kreisler, violinist; \*Harold Randolph, pianist. Friday, March 17, \*Ernest Hutcheson, pianist. Friday, March 31, Etta de Montjau, soprano. Friday, April 7, Vladimir de Pachmann, pianist. Afternoons at 4 o'clock.

Those marked thus \* are members of the Peabody Conservatory staff.

## BUFFALO.

BUFFALO, N. Y., October 21, 1904.

LAST week our city was visited by King Edward's band, and the premier of the British army. It arrived on a perfect autumn day, was met at the Central Station by the First Infantry Band of Fort Porter, escorted to the City Hall and welcomed by Mayor Knight. A large, enthusiastic audience greeted it at the first concert, Friday afternoon. An immense audience attended the evening concert. Naturally much interest was felt in an organization which had its origin in 1865 and which had made such a tremendous hit in St. Louis during the past six weeks. The band up to the present time had not been out of Great Britain for thirty-two years. It made quite an imposing appearance in its gold braided red uniforms, some further decorated by silver medallions of King Edward. Convention Hall, in gala attire, bunting, union jacks and American flags, added to the color scheme a very patriotic effect. Appearance accounted for much, but merit for more. The band proved by its splendid performances that it was one of the best that has ever visited America. Besides the usual musical make up two double basses increased the sonority and lessened the blatancy of brass instruments.

One hearer aptly remarked: "I have heard bands that were all noise, but this is all music." She recognized the mellowness of the instruments, remarkable for purity of tone and perfection of tune. The ensemble work was perfect and the soloists were excellent, particularly the playing of Corporal Gay, cornetist, and W. Bullock, piccolo player. Lieutenant Williams, conductor, Mus. Bac. Oxon, is a dignified leader. He has a thorough understanding of the requirements of a military band and is able to play every instrument used by his men. The programs given aroused great enthusiasm, especially the difficult selection known as the Tschaikowsky overture "1812," magnificently interpreted. The climax was inspiring when the triumphant strains of the Russian national hymn are heard and the musical bells of Moscow, pealing joyously over the defeat of Napoleon's army. It was a wonderful tonal description of a great historical event. Other numbers given which were warmly applauded were the "Tannhäuser" overture, the insistent clarinets voicing the Venusberg music, usually so effectively given by the violins in the orchestra. The cornet solo played by Bullock in the "Trovatore" "Miserere" was very smooth and delightful; so also was "Cavalleria Rusticana." Mendelssohn's "Wedding of the Bees" was a veritable swarm of musical sounds; the "Ruy Blas" overture of Mendelssohn, which was despised and laughed at, had its first genuine recognition in London when the composer left his country with the despised manuscript in his pocket to seek a hearing in England. The lighter numbers were Grieg's "Peer Gynt" suite, Sullivan's "Lost Chord," Lacombe's "Aubade Printanière," "American Fantaisie," "Plantation Songs," "Irish Patrol," "British Patrol," &c. The Grenadier Guards Band was induced to cancel its Cleveland engagement and give two more concerts in Buffalo on Sunday afternoon and evening, which attracted a splendid attendance. On Friday night the Forty-second Regiment, of Niagara Falls, attended the concert. At its

close the British band and its managers, Messrs. Baring Brothers, of London, were the honored guests of the Buffalo Club. Mr. Baring was quite enthusiastic over the royal way in which this organization was entertained, and says: "The Grenadier Guards band feel complimented and also grateful for the splendid hospitality of the entertainers, the Buffalo Club, the Fort Porter garrison and the Seventy-fourth Regiment." The band went from here to Toronto. Their Canadian tour will extend as far as Winnipeg and Port Arthur. About the third week in November they will give concerts in New York, previous to sailing for England.

Last week Emil R. Keuchen gave an evening of music and song at St. Paul's Evangelical Church, of which he is organist. Mr. Keuchen has a large class of piano and organ pupils, and is an enthusiastic lover of music and a successful teacher.

Mrs. Alice Whelpton McLeod is not only a fine concert pianist but a successful teacher as well, who has moved recently into her new home, 14 Dorchester road. A musical neighbor, Mrs. Alice Lathrop Scott, violinist and teacher of the violin, has also taken possession of her newly built house, 16 Dorchester road. Both ladies are charming women and thorough musicians, whose residence in this new locality will create a musical centre and be an educational stimulus to all who come within their influence.

Josef Hofmann will give a piano recital at Convention Hall November 3.

On Saturday afternoon of this week Tracy Balcom will give the first of this season's Pianola recitals and will be assisted (vocally) by local talent. Aeolian Hall is a beautiful and attractive concert room, and Mr. Balcom's generous efforts to raise the standard of musical knowledge are appreciated by teachers, students and the public generally, to whom admission is free.

Signor James Nuno, our veteran vocal teacher, is having an enjoyable vacation in Mexico. Very recently he conducted personally an orchestra which played the Mexican national hymn, which he composed many years ago. Signor Nuno meets with an ovation everywhere he goes and is the recipient of many well deserved honors.

Last night James Nuno, Jr., was married to a Buffalo lady. Mr. Nuno has many friends here in his native city who greatly admire his beautiful voice. The Clinton Avenue Church, Brooklyn, has Mr. Nuno in its choir.

VIRGINIA KEENE.

## The Grenadier Guards Band.

NEW YORKERS who have not been to St. Louis will have an opportunity to hear Great Britain's crack musicians, the Grenadier Guards Band, at Carnegie Hall Sunday and Monday, November 13 and 14.

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HOTEL CECIL, LONDON,  
October 12, 1904.

**G**EN KUBELIK has never attracted a larger audience than that which filled the Queen's Hall on Saturday afternoon, when the famous violinist gave his only recital of the present season. In spite of the recent boom in prodigies, Kubelik still keeps his old position, and remains the idol of feminine London. In the opinion of his admirers he can do no wrong, and his somewhat tame performance of Max Bruch's concerto in G minor, a work which does not suit him particularly well, was enthusiastically received. The applause bestowed on him after two charming Spanish dances by Fernandez Arbos, the violinist and composer, was better deserved, for he caught the spirit of the music to perfection. After the dances, probably with a memory of the twins somewhere in the back of his mind, he played a berceuse by Cesar Cui as an encore.

comic opera, they are absolutely out of place in so ambitious a work as an orchestral poem.



On Saturday afternoon a memorial to John Dunstable, one of the most distinguished of the old British musicians though he is now almost forgotten, was unveiled in St. Stephen's Church, Walbrook, where Dunstable was buried in 1453. The original monument was destroyed by the great fire in 1666, but the inscription was preserved by Stow in his description of London monuments, though in a somewhat corrupt form, and it is a revised version of this that is carved upon the tablet which was erected by the Incorporated Society of Musicians, and was unveiled on Saturday by Dr. Cummings.



The final obsequies of the Pops have, it appears, now been sung, and he will be a bold man who attempts to revive them after Professor Kruse's recent experiences. There will, however, be no lack of chamber concerts in London throughout the autumn season. The Broadwoods will, of course, be continued, but will be transferred to the Aeolian Hall, owing to the approaching demolition of St. James' Hall. It is said that the subscription to the forthcoming series breaks all previous records, and that the season is likely to be the most successful that has yet been held.



It has always been a reproach to our London choral societies that they have been so slow to take up the new works successfully produced at the provincial festivals. The energetic London Choral Society, however, evidently intends that no such reproach shall be laid at its door, for it already announces that it will give Dr. Walford Davies' "Everyman," which was one of the most successful novelties of the Leeds Festival, at its second concert of December 5. This society, indeed, which was only founded last year, has evidently no intention whatever of lingering in the old groove so beloved of our other choral societies. At its first concert it intends to give "The Dream of Gerontius"; at its second, "Everyman" will be followed by the last

part of Schumann's "Faust"; "The Apostles" will be performed at the third concert, while up to the present no arrangements have been completed for the fourth concert, but it is more than probable that some novelty will be produced at it. Such enterprise deserves every encouragement.



Mark Hambourg, who gives his only recital of the present season at the Queen's Hall on Saturday afternoon, announces that he has recently secured a number of new and exceptionally interesting works by English composers, which he intends to include in the programs of his recitals in England and abroad. As an earnest of his good intentions, the program which he has arranged for Saturday next includes an "Esquisse," by Arthur Hervey, and an "Etude Mignon," by Percy Pitt.



Miss Marie Hall has now completely recovered from her recent attack of typhoid fever, and will shortly start on a tour through the principal towns of Great Britain. She will be accompanied by Egon Petri, the well known pianist, and Frederic Austin, the baritone.



Bronislaw Huberman has not, I fancy, played in London since the days when he created no small stir here as a prodigy. He is to return, however, next week, and will give a recital on Wednesday afternoon at St. James' Hall. Richard Singer is to be the pianist of the concert, and the program will include the "Kreutzer" sonata.



Mme. Clara Butt will make her reappearance in public on November 3, when she and her husband will give a concert at the Albert Hall. They will have the assistance of the London Symphony Orchestra. After that they will start on their usual autumn provincial tour.



Apropos of tours, Sir Alexander Mackenzie has now completed his arrangements for a second Canadian tour. It is more than probable that his programs will include a new rhapsody for orchestra, which is founded entirely on Canadian themes and is doubtless the outcome of his last tour, while his Leeds cantata, "The Witch's Daughter," will also be included in his repertory, though it is not very easy to see what precise benefit Canadian art is to derive from this.



Percy Grainger, the brilliant young Australian pianist, is at present touring in Sweden. Report says that he is not only a very talented virtuoso—this much, of course, we knew already—but that he is also a composer of great promise. He is credited, however, with the intention not to publish any of his works for twenty years, until, that is to say, he has completed a new system of musical notation on which he is now at work. If only a few other composers would exercise such admirable self restraint and follow Mr. Grainger's example we should have much to be thankful for.

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ful for, especially if, after inventing their new systems of notation, they would proceed to lose the key.

Fritz Kreisler is to give his only recital of the present season on November 1. According to the Daily News, Kreisler does not practice to any great extent, but learns new works almost entirely at the piano. In this he has, we believe, many imitators who do not, however, meet with the same success.

ZARATHUSTRA.

LONDON NOTES.

Herr Felix Weingartner has just completed two works for eight part chorus and orchestra. The titles of the pieces in question are "Traumnacht," "Sturm-hymnus." It is stated that these new compositions will be heard at the Sheffield Festival next year, which will be conducted by Herr Weingartner.

Referring to the season of Italian opera beginning at Covent Garden Theatre next week, "E. A. B." in the Daily News says: "As there has been so much misunderstanding as to the organizing of this season, it may be well to repeat that the enterprise is entirely at the risk of a number of wealthy Neapolitans who, wishing the London public to make acquaintance with the famous San Carlo company itself, have entered into an agreement to rent Covent Garden Theatre from Messrs. Rendle & Forsyth, guaranteeing to them their expenses and a share of the receipts. Henry Russell is the sole director of the season, and it is understood that it is due to his initiative that it has been arranged. It may be well to state that Harry Higgins, of the Royal Opera Syndicate, has rendered the enterprise every assistance in his power. The season will not in any way interfere with the usual fancy dress balls."

The opera season given by the San Carlo Opera Company, of Naples, will begin at Covent Garden on Monday next with Puccini's "Manon Lescaut," Signor Caruso appearing as Des Grieux, and Madame Giacchetti as Manon. This work was heard in London during the season of 1894. It was the opera which practically brought Puccini to the fore. Previously he had written "Le Villi," which obtained success in Italy, but has not as yet been heard here, and "Edgar," which was a failure. In choosing the subject of "Manon Lescaut," Puccini entered into competition with Massenet, whose operatic version of the Abbé Prevost's romance is one of the most popular of his works. It is curious, by the way, to note the partiality exhibited

by modern Italian composers for French subjects. This will be exemplified during the present season by Puccini's "La Bohème," Mascagni's "L'Amico Fritz," Giordano's "Andrea Chenier," and Cilea's "Adrienne Lecouvreur." This last opera, which has met with great success in Italy, has not yet been heard in England.

The meetings of the Mozart Society, founded by Herr J. H. Bonawitz, will be resumed at the Portman Rooms on Saturday next at 3 o'clock, when Herr Bonawitz will give a historical piano recital showing the development of dance music from the sixteenth century to the present day.

Dr. Camille Saint-Saëns on Sunday last entered on his seventieth year, having been born on October 9, 1835. Everyone will wish the illustrious composer many happy returns of the day. His first symphony was produced in 1852, and that same year he competed without success for the "Prix de Rome." It is interesting to note that twelve years later he again failed to obtain the much coveted prize, a proof of the value of academical honors. Saint-Saëns has distinguished himself in every branch of his art, and in this respect may be said to stand alone. His activity is happily still very great. An enthusiastic traveler, he has visited many parts of the globe, and only lately has been conducting concerts in South America. His visits to England have been frequent. He first appeared in London at a concert of the Musical Union in 1871. His cantata "The Lyre and the Harp" was composed expressly for the Birmingham Festival of 1879, and his fine symphony in C minor was first produced at a concert of the Philharmonic Society in 1885. The honorary degree of Doctor of Music was conferred on him by the University of Cambridge in 1893.

In Brixton Hall, Acre lane, on Saturday Barton McGuckin will sing at Miss Susette Fenn's evening concert. The other artists will include Miss Annie Swinfen, Miss Carrie Tubb, Miss Bessie Rose, Sinclair Dunn, Frederick Ranallow and Alexander Tucker.

Particulars of the tenth season of symphony concerts at the Winter Gardens, Bournemouth, have now been issued. Owing to the unsatisfactory attendances when two functions a week were held, it has been decided to give the symphony concerts on Thursdays only. Works by such well known British composers as Sir Edward Elgar, Sir Hubert Parry, Sir Charles Stanford, Frederic Cliffe, Edward German, Granville

Bantock, William Wallace and Coleridge-Taylor will be submitted in the course of the season, and also compositions by Messrs. B. J. Dale, Garnet Wolseley Cox, Paul Corder, Alfred Pratt, G. Halford, W. Hurlstone, Josef Holbrooke and Vaughan Williams. Richard Strauss' "Tod und Verklärung," "Aus Italien" and "Till Eulenspiegel"; Tchaikowsky's "Manfred" symphony and piano concerto in G; Waldemar Bargiel's symphony in C, and Humperdinck's "Dornröschen" suite are among the works chosen from foreign sources. No vocalists have been engaged, but the instrumental soloists comprise Miss Ethel Barnes, Miss May Mukle, Madame Fischer-Sobell, Mlle. Tosta de Benici, Miss Mania Seguel, and Julian Clifford, York Bowen, Tivadar Nádas and Hans Wesseley. A supplementary series of thirty "classical concerts" has also been arranged. These will be given on Monday afternoons. The Municipal Orchestra of forty-two instrumentalists will take part in these concerts. Dan Godfrey will be the conductor at both the Monday and Thursday functions. It is to be hoped that the energy which he displays will be properly rewarded, and that the concerts will be stanchly supported by residents and visitors.

Stewart Macpherson will deliver a series of lectures on the subject of "Listening to Music" in the concert room of the Royal Academy of Music tomorrow afternoon, and on the 19th and 26th inst., and November 2, 9 and 16, commencing at 3:15 punctually.

The People's Concert Society, which was founded in 1878, is giving a series of concerts at the Bermondsey Settlement. Hans Wesseley's Quartet will take part in the first of these to be held next Saturday evening, and play Brahms' string quartet in C minor (op. 51), and Borodin's work of the same description in D major. Concerts will also be given by the society on November 5 and 26, and on other dates to be announced later on. No charge is made for admission.

The house in which Haydn died is not to be pulled down after all. It has been bought by the municipality of Vienna, and the Haydn Museum installed in the three rooms once occupied by the old master. Haydn is said to have purchased the house in 1793, and there composed the "Austrian Hymn," "The Creation" and "The Seasons." He died on May 31, 1809.

The festival committee of Norwich have entered upon their labors for the triennial "music meeting" of 1905, which will take place on October 18 and three days following. The performances will be given, as usual, in St. Andrew's Hall, under the direction of Al-

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berto Randegger, who has so often before conducted these festivals to a successful issue.

Fritz Volbach is said to have discovered at Mainz an original portrait of Sebastian Bach. The work is described as remarkable for the energy of its expression, the character of the face wrinkles and the beauty of the eyes.

Albert Saléza will sail for New York at the beginning of November.

Harold Bauer arrived in London from Paris yesterday.

Mme. Florence Monteith is engaged to sing at Monte Carlo in February next.

#### Some of S. C. Bennett's Results.

THE practical results of Mr. Bennett's teaching have been noticeable in many instances, of which the following are not exceptional:

Miss Florence S. Hands, a very promising young soprano, recently sang by request at the First Methodist Church in Woonsocket, R. I., where her parents reside. The music critic of the local paper said: "Miss Hands sang a solo, 'The Voice of Jesus.' She had been heard at the church before, but never to greater advantage. Her voice, wonderfully sweet, sympathetic and of great carrying power, was heard with pleasure by the large congregation present."

The critic of the New York Mirror, in his report of H. C. Barnabee's vaudeville sketch, wrote as follows: "Too much cannot be said of Ruth Peebles as the prima donna. She captured the hearts of her audience the moment she stepped upon the stage. There was so much that charmed in her singing that her being on the bill was one of the most delightful features of the evening."

Miss Peebles, it will be remembered, is one of Mr. Bennett's pupils.

#### Stella M. Seymour's Studio.

MISS STELLA M. SEYMOUR, a pianist and teacher of wide experience, will give a recital at her residence-studio, 411 Manhattan avenue, about the middle of November. As a performer Miss Seymour excels in playing salon pieces. In Vienna, where she studied several years with Leschetizky, and also with Mme. Malvina Brée, of the Leschetizky school, Miss Seymour established a reputation as a salon player. Like most successful Leschetizky pupils, Miss Seymour cherishes a profound reverence for the famous master. She is one of a very few artists from the Vienna studio who have played and taught in South Africa. Miss Seymour spent two years in that country during the exciting times of the Boer War.

#### Effie Stewart Going West.

EFFIE STEWART has several engagements to sing in Ohio in November. She will appear at Harcourt Seminary in Gambier, November 2, and the same week has arranged to visit Cleveland and nearby towns. The soprano will be absent from New York for two weeks.

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#### ATLANTA.

ATLANTA, Ga., October 20, 1904.

THE Klindworth Conservatory of Music has made a valuable addition to its already strong faculty. J. W. Marshbank will be in charge of the vocal department. Mr. Marshbank has won many honors as teacher, director and in concert work, touring at one time with Remenyi. He was a pupil of Miles Bennett in England, his native country, and later of Pizzarello and Agamonte, of New York. Mr. Marshbank at present holds the position of director and tenor at the Jewish synagogue and the First Presbyterian Church.

Miss Elizabeth MacArthur has inaugurated her fourteenth year as teacher of piano. Miss MacArthur is one of those who believe in keeping up to date, and as a teacher of children she has no superior here.

The Fortnightly Club opened the season's program with a musicale at the Unitarian Church under the direction of Dr. Alexander Stirling. Those participating were Mrs. Thomas Burke, vocalist; Erwin Mueller, violinist, and Angie Harding, pianist. Mr. Mueller is a recent acquisition to the musical circles of Atlanta, having but just come from Germany.

Margaret Waddill, who has been for three years in Germany studying under Teichmueller and Schirner, has returned to Atlanta.

An interesting program was given to mothers on October 7 at the Jackson School of Music. The three assistants—Miss Marion Jackson, violinist; Caroline Westmoreland and Harriet Loyley, pianists—gave the musical program, and Miss Evelyn Jackson gave a forceful talk to the mothers, bringing out two points especially—that music was an intellectual study and that students needed the helpful co-operation of their mothers.

The Universalist Church has inaugurated a series of Sunday night concerts for the benefit of those who are unable to attend such entertainments during the week. Those taking part last Sunday night were as follows: Miss Cawthorn, Mrs. Wynne, Mr. and Mrs. Lansdell, vocalists; Miss Blanch Cook, pianist; Dave Silverman, violinist, and the Male Quartet.

William O. Barnwell is director of the new Neapolitan Quintet. The members are: Mr. Barnwell, violin, director; Curtis Shaw, mandolin; Mazie Basmajian, violin; Maud Menko, mandolin; Marcus Roosevelt, violoncello.

Dr. J. Lewis Browne, who but recently returned from St. Louis, where he was heard in two organ recitals, leaves today for Omaha, Neb., where he goes to dedicate the organ in the Baptist church.

Miss Leona Clarkson has returned to Berlin as the assistant to Madame Carreño and to continue her study under that eminent pianist.

August Geiger, of Brenau Conservatory, Gainesville, Ga., gave the first of a series of lectures at the Klindworth Conservatory on October 6. His subject was "Music Among the Uncivilized," which was full of historic and

interesting facts. His illustrations on the piano were a surprise to those present, showing as they did such beautiful melodies and originality.

Professor Wedemeyer arranged a very delightful concert for the benefit of the German Lutheran Church, which took place at the Turn Verein Hall on October 19. Those taking part were: Mrs. Wilson, George Mace, vocalists; Mrs. Madden, pianist; Fred Wedemeyer, clarinet, and the Turn Verein Male Chorus.

Emma Terry Pollard has returned from her concert tour in South Carolina and is now being booked in Georgia. She leaves on November 8.

The friends of Oscar Pappenheimer, Atlanta's musical devotee, will regret to learn of his long and serious illness. Mr. and Mrs. Pappenheimer's home has for years been thrown open to the musicians and society world every Monday night, which always means a musical treat, he himself being a fine 'cellist.

BERTHA HARWOOD.

#### People's Symphony Concerts.

THE regular sale of tickets for the People's Symphony Concerts, which are to be given this season at Carnegie Hall, opened at Ditson's music store, 867 Broadway, on Monday, October 24, subject to certain conditions which have been explained heretofore, but which it may be well to refer to again. In order that the concerts may be heard by just those persons for whose benefit they have been devised, purchasers will be required to show a card of identification stamped by a teacher, employer or institution. These cards have been distributed in the proper quarters, as far as it has been possible to reach them, but in case of any omission they can be obtained in the needed quantity by written or personal application to F. X. Arens, 305 Fifth avenue, conductor of the concerts. Membership cards of the People's Symphony Auxiliary Club will always serve as sufficient identification for securing tickets. Holders of identification cards may apply for membership in the club; annual dues \$1. As last season, the club will give six chamber concerts to its members at Cooper Union. The best chamber music organizations of the city are being engaged for these club concerts. The first orchestral concert is announced to take place at Carnegie Hall on the evening of Friday, November 4, when the soloist will be David Bispham. The full program will include Weber's "Freischütz" overture; a Mozart selection, from "The Marriage of Figaro," and the Beethoven symphony No. 1. Mr. Bispham will sing Mendelssohn's "I'm a Roamer" (from "Son and Stranger"), Schubert's "Hark, Hark, the Lark," and Löwe's "Edward."

#### Marie Rappold's Engagements.

MME. MARIE RAPPOLD sang with her usual success in the performance of "Die Nurnberger Puppe," which the Arion Society, of Brooklyn, gave October 16. Some of Madame Rappold's engagements for November and December are: November 6, concert, Union Hill, N. J.; November 16, concert, Zollner Maennerchor, New York; November 17, concert, Arion Society, Newark, N. J.; November 27, concert, Saengerbund, Washington, D. C.; November 29, Banks Glee Club, New York; December 5, Liederkranz Society, Syracuse, N. Y., and December 6, Schubert Vocal Society, Jersey City, N. J.

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## BROOKLYN.

**S**OUR of New York's best resident singers in a program (with a few exceptions) unworthy of them were heard at the opening concert of the Brooklyn Institute Thursday night of last week. A song cycle, entitled "In Fairyland," by R. Orlando Morgan, was the big number of the evening, but it was big only because it consumed the greater part of the hour and three-quarters, and again because it occupied nearly all of the program space. The composer, who writes his name in the English fashion, shows himself in this score to be typically English and monotonous. Mr. Morgan displayed excellent literary taste in selecting his verses. These are "Puck's Song," Shakespeare; "Song of the Water Nixies," Sarah Williams; "The Water Nymph," Wood; "Shed No Tear," Keats; "Flower Fairies," Philip Bourke Marston; "The Weary Sun," Andrew James Symington; "Come Away, Elven," Felicia Hemans, and the two old poems, "Queen Mab" and "Robin Goodfellow." These are distributed into three quartets, two solos for soprano and one solo each for tenor, soprano and baritone, and one duet for soprano and contralto.

The singers of the evening were Anita Rio, Janet Spencer, Theodore van Yorx and Dr. Carl E. Dufft. Alexander Rihm was at the piano.

Mr. Morgan's music was disappointing, and although beautifully presented impressed musicians as tiresome and amateurish. The German-American at the piano had some difficulty in concealing his mirth, for he is one who knows that anybody after a year's study of harmony could turn out such scores by the yard.

Each of the four singers was heard in groups of songs before the cycle. Dr. Dufft sang "Love Me or Not," "The Little Irish Girl," by Lohr, and as an extra number a familiar setting of Burns' "Red, Red Rose." The voice of this admirable basso is in prime condition, and he as usual scored a big success with the audience.

The vibrant, splendid soprano, Miss Rio, suggested more than anything else operatic possibilities. The singer looked a youthful replica of Madame Schumann-Heink and, like the great German contralto, the Spanish-American soprano has temperament and versatility. Miss Rio phrased exquisitely that difficult and beautiful gem, "Songs My Mother Taught Me," from Dvorák's cycle of gypsy songs. She revealed another side of her art by singing very daintily Dr. Arne's "Lass With the Delicate Air." Besides these two Miss Rio sang Becker's "Spring Song" and an encore.

Miss Spencer has a noble voice and a good presence and moreover attracted a big delegation from the Central Congregational Church on Hancock street, where the contralto is a soloist in the choir. Her first and second songs, "Longing," by Schlesinger, and "Gae to Sleep," by Fisher, were sympathetically sung, and in a bolero by Ardit she gave further evidence of a good style.

Mr. Van Yorx, a favorite with Institute audiences, re-

ceived a hearty welcome. The tenor's even, mellow voice was heard in five songs—"The Rose" and "The River and the Sea," by Noel Johnson, two Irish songs by Lohr, and another song in response to the recalls. Miss Spencer and Dr. Dufft added to the artistic importance of the concert by singing as a final number to the first part Chaminade's "Angelus." The quartet of singers opened the concert with Pinsuti's "Spring Song," truly a strange selection for October.



Carl Venth and Mrs. Venth gave a dinner Sunday, October 16, for Chevalier Emanuel, one of the musical directors of the Savage Grand English Opera Company, at the Venth Violin School, 53 Seventh avenue. Mrs. Emanuel was present, and the other guests included Mme. Berta Grosse-Thomason, the pianist; Henry George, the single taxer, and Mrs. George; W. C. de Mille, the playwright, and Mrs. de Mille; Dr. W. B. Spratling, superintendent of the Craig colony, and Mrs. Spratling; Henry Earl Hard, educator and librettist; Mrs. Philo Hard; Hugh E. Potts and Mrs. Potts, from Kingston; Dr. W. Cruikshank and Mrs. Cruikshank; Dr. Davidson and Mrs. Davidson; Dr. Purdy Sturges and Mrs. Sturges and Miss Shumaker, of Philadelphia. The musical part of the occasion was contributed by the guests of honor, the host and Madame Thomason. The numbers were Mr. Venth's sonata for violin and piano, performed by Madame Thomason and the composer; "Fleur de Lis," and concerto for violin, by Venth, played by the composer and Mr. Emanuel at the piano, and several piano compositions by Mr. Emanuel, played by the composer.



The recent musicale given by Mrs. Henry Smock Boice at her residence, 127 McDonough street, proved again that some of the best programs are heard in the studios of teachers. Instead of presenting pupils on this occasion, three artists favorably known to this public—Mrs. Lucie Boice Wood, soprano; Percy Hemus, baritone, and Mrs. Stuart Close—appeared for the guests. Chilon Rose accompanied. The program was:

Duet, Angelus.....	Chaminade
Is It the Wind of the Dawn?.....	Stanford
Prelude.....	Mrs. Wood and Mr. Hemus
Romance.....	.Foote
Creation's Hymn.....	.Foote
Am Meer.....	Beethoven
Aufenthalt.....	Schubert
Ihr Bild.....	Schubert
Je t'aime.....	Schubert
Polly Willis.....	Massenet
Love Is a Bubble.....	Dr. Arne
Jean.....	Mrs. Wood
Edward.....	Burleigh
Die Lorelei.....	Loewe
Turn Ye to Me.....	Mr. Hemus
A Song of Biermann.....	Liszt
	Old Scotch
	Irish

The Pretty, Pretty Creature.....	Old English
Pirate's Song.....	Gilbert
Prelude.....	Mr. Hemus
Duet, Oh, That We Two Were Maying.....	Rachmaninoff
Night Hymn at Sea.....	Niedlinger
	Goring Thomas
	Mrs. Wood and Mr. Hemus



Young pupils of Miss Maude Ralston gave a piano recital at the home of the teacher, 151 Linden avenue, Flatbush, Wednesday evening, October 19. The ages of the performers ranged from seven to nine years.



Last week the officers of the new Academy of Music corporation issued another appeal to citizens urging them to buy stock in the company. Up to date \$502,000 worth of stock has been subscribed for, and there remains yet \$498,000 to be disposed of. The officers of the corporation are: Charles A. Schieren, chairman; Martin W. Litton, vice chairman; Crowell Hadden, treasurer, and S. Gifford Nelson, secretary. There are 10,000 shares at \$100 each, making the capital stock \$1,000,000.



The final performances by the Savage Grand English Opera Company at the Montauk Theatre week before last equaled in every respect the earlier presentations. William Wegener as Tannhäuser, Miss Brooks as Elizabeth, Miss Newman as Venus, Mr. Boyle as the Landgrave, Mr. Goff as Wolfram and Mr. Barron, Mr. Bushy and Mr. Roberts as the principal knights appeared in what impressed ear and eye as a perfect ensemble. Miss Sherwood, a new member of the company, did well as the shepherd boy. Mr. Schenck conducted skillfully. At the Saturday matinee "Lohengrin" was repeated, with practically the same cast as Wednesday night. At the closing performance Saturday night, when "Pagliacci" and "Cavalleria Rusticana" were sung, the casts included nearly all the principal singers of the company.



Mme. Aurelie Jaeger is to begin her teaching at the Brooklyn University of Music November 7. The directors of the new institution have rented the old Babcock mansion on Montague street as temporary studios. Madame Jaeger will devote Mondays and Thursdays to her Brooklyn classes. Students of this university are to have the privilege of attending rehearsals at the Metropolitan Opera House.

## Pupils of Ida Le Poidevin.

IDA LE POIDEVIN, the coloratura soprano, sang with great success at the concert given at Knabe Hall Wednesday evening, October 19.

Miss Le Poidevin, who is a pupil of Enrico Duzensi, is one of the coming young singers, and her career will bear watching.

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## DRESDEN.

FRANKLINSTRASSE 20, Dresden, October 12, 1904.

EBER'S immortal music to Wolf's old fashioned play "Preciosa" drew a full house at its revival representation. It was a marvelous performance, stamped by a delightful simplicity of expression. In the fourth act the "Invitation to the Dance" had been added to the ballet music. In Berlioz's exquisite orchestral setting it stood out as part and parcel of the whole, fitting beautifully into the "Preciosa" music. The artists, with Fräulein Serda in the title role, did the utmost with the threadbare, impossible drama. Von Schuch conducted.

Dr. Brause, a baritone, of Breslau, opened the concert season here. He has a powerful voice of remarkable range and volume, the schooling of which betrays the art of his famous teacher, Eugen Gura. There is no doubt Dr. Brause promises to become an eminent singer, but at present his delivery lacks character. Brahms' songs and Loewe ballads made up the program.

At a very pleasant impromptu soirée given by Natalie Haenisch some new MS. songs from the pen of a talented composer, Julius Katz, of Carlsruhe, were tried over by Marie Spies with the refined accompaniment of the composer. His compositions breathe feeling, warmth and sincerity of expression. As "Stimmungsbilder" they call for attention. The underlying poems from Paul Verlaine, Platen and others are cleverly translated into English by Paul England.

The first Bertrand Roth concert was devoted to compositions by Hans and Ingeborg von Bronsart. More lyrical than dramatic in character, Hans von Bronsart's works (ballade and trio) are replete with poesy and reveal genuine inspiration and thorough musicianship. Some parts are too long drawn out, it is true, but on the whole there is the fine warp and woof of beautiful tonal tapestry and eloquent musical ideas. Ingeborg von Bronsart's scene from her opera "Hiarne" surprised us by its strong dramatic verve and intensity, so seldom met with in the case of a female composer. The music was gloriously brought out by Hans Giessen and Gabriele von Weech. To Herr Giessen's brilliant voice and to his technical perfection there has been lately added a fascinating delivery of great charm which brought him salvos of applause. Fräulein Von Weech carried through the less important part of the duet with musical comprehension and vocal skill.

The instrumental artists were Juanita Brockmann, a former pupil of Joachim and Ysaye; Herr Zenker, cellist; the child prodigy pianist, Johann Thamm, and Margarete von Zenker, who did very well. Fräulein Brockmann's broad conception and technical powers deserve recognition; she is a serious artist. Herr Roth himself was the excellent accompanist.

Anna Kruse's "Kinderlieder," opus 1 and 3, are getting so popular that they had to be republished in a cheap edition (Wertheim, Berlin), the whole series for 40 pfennigs. A new book of children's songs will soon appear.

Spiro Tamara's new opera, "Biondinetta," to Milliet's libretto, has appeared in German garb (Kahnt, Leipzig). The book is very effective.

The novelties for the Royal Opera concerts will be by Cowen, Bruckner, Wolf, Ritter, G. Schumann, Richard Strauss ("Sinfonia Domestica"), Mahler, Schmidt and Elgar. The soloists will be Mark Hambourg, Otto Silhavy, D'Albert, Gérard and Moriz Rosenthal.

Albert Mallinson on October 9 gave an organ recital in the English Church. He is an artist and a virtuoso of remarkable gifts. His musicianly interpretation and effective and original registration filled the audience with admiration. Full of fantasy and refined descriptive coloring, Mr. Mallinson's readings are a rare delight. Bach, Dubois and Malling were on his program. Madame Steinbauer Mallinson, the organist's wife, is the well known Danish lieder singer. She will be heard in concerts and now is busy teaching. A number of pupils came over with her from England.

Albert Stritt left Vienna to settle here as a musical and dramatic pedagogue. He had excellent results with a pupil, Herr Hürlmann, who signed a contract with the Aix-la-Chapelle Opera. Other pupils of Herr Stritt are connected with the operas of Cologne, Wiesbaden, Nuremberg, Graz, Düsseldorf and Halle. Herr Stritt, during his Dresden operatic activity, was the best Tristan we ever had.

The Lamoureux Orchestra will play here tomorrow.

A. INGMAN.

## Mr. Walker to Sing in Newark.

THE King's Daughters of Newark, N. J., have engaged Julian Walker to give a recital before that organization on November 21, and they are very much gratified in having secured this admirable artist.

## MUSIC IN HOLLAND.

THE new season will be unusually crowded, but as this is the case in every country in the world now there is no reason for astonishment or grumbling. Unhealthy the state of things undoubtedly is, but it must get still worse in order to get better.

In the world of the orchestra Amsterdam first asks for our attention. The personnel of the Concertgebouw Orchestra has been partly changed. Mr. Mossel, the solo violoncellist, has been succeeded by Gerard Hekking, from Paris, a nephew of Anton Hekking; Mr. Spoor, the first concertmeister, who went to The Hague, by the well known violinist Timmerman, from Amsterdam; but the second concertmeister, Zimmerman (who went to London), the first flutist, Best, and the first trumpetist, Hofmeester, have been replaced by foreigners. This is to be regretted, and I think that Dutchmen could have been found fit to fill the vacant places. The season begins tonight with the first production in Holland of the Strauss "Symphonie Domestica," directed by the composer himself. Gustav Mahler, from Vienna, is likewise to lead one of his works at Amsterdam. Orchestra leaders more and more remind us of the prima donnas in a former period. How times have changed! Then the prima donna was almighty, the leader her obedient servant. Now the leader reigns supreme and the prima donna is nowhere.

It is feared that the orchestras of Utrecht and Arnhem will have great difficulties this winter. The public is becoming more and more exacting, and forgets how much it costs to have a real good orchestra. So these are hard times for provincial bands under leaders who do not boast of a European reputation.

At The Hague Mr. Viotta and Baron Van Zuylen are steadfastly at work to realize their aim—the formation of an orchestra for that town, the Residenz Orchestra. They will give a greater number of concerts than the year before and the band has several special engagements. So they hope to keep the pot boiling. A rich Mæcenas has provided for new brass instruments, and it is said that Weingartner will come and lead the Residenz Orchestra at the end of the season.

The French Opera has opened the season with "Faust" and "Carmen" in a way which gives fair promise for the future. With our means we cannot pretend to have stars and must be satisfied with a "moyenne honorable," as the

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Transcontinental Recital Tour, October 25, 1904, to May 1, 1905.

New York Recitals:	Boston Recitals:	Chicago Recitals:	Orchestra Dates:
Tuesday, November 8	Thursday, November 10	Friday, December 9	October 28, 29; November 2, 3, 4
Monday, November 14	Thursday, November 17	Wednesday, December 14	Cincinnati Symphony, Dec. 16, 17
Saturday, November 19	Monday, November 21	Sunday, December 18	Chicago Symphony, Jan. 6, 7, 1905

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Chicago Symphony, Jan. 6, 7, 1905

French say. Till now no member of the new company was displeasing to the ear or the eye.

The new Dutch Opera of Amsterdam has likewise begun with "Faust." Halévy's "La Juive" is to follow soon. For the greater part the artists are those of the former Dutch operas. One cannot help being skeptical about this youngest institution, the more so since Orelia, who is still a big attraction at Amsterdam, does not intend to return soon from Java, where he is said to be making much money with his recitals.

DR. J. DE JONG.

**The Broad Street Conservatory.**

MARY GRAFF, piano; Louise de Ginther, vocalist, and Mabel Phillips, accompanist, all teachers in the Board Street Conservatory of Music, Philadelphia, Pa., gave a delightful recital Wednesday evening of last week in the chapel of South Broad Street Baptist Church.

Technically Miss Graff proved herself an artist, and on the emotional side she was equally convincing in numbers by Chopin, Strauss, Poldini, Combs and Moszkowski. Miss de Ginther revealed a soprano voice of wide range, even in all the registers, and an impressive style in songs by Schumann, Schubert, Lassen, Henschel, MacDowell and other composers. The singer also gave "Knowest Thou the Land" from "Mignon" and one of her own compositions. Miss Phillips, an excellent accompanist, added to the success of the evening.

**Bloomfield Zeisler's Program.**

MUSICIANS and students were as eager as ever to secure seats for Fannie Bloomfield Zeisler's recital at Mendelssohn Hall Saturday afternoon, October 29. A good advanced sale of tickets is reported. This will be Madame Zeisler's only recital in New York this season. Her program follows:

Pastorale, E minor.....	Scarlatti
Capriccio, E major.....	Scarlatti
Sonata, op. 31, No. 3.....	Beethoven
Fantaisie, op. 49.....	Chopin
Sarabande and Double from the Ballet Laurin.....	Moszkowski
Etude, op. 24, No. 1.....	Moszkowski
Gavotte and Musette (No. 4, from Suite, op. 1).....	D'Albert
A la bien-aimée (by request).....	Schubert
At the Spring (by request).....	Joseffy
Paraphrase, Eugène Onéguine.....	Tchaikowsky

The Campanari Company, the famous opera baritone, Mme. Ruby Cutter Savage, soprano; Miss Dorothy Hoyle, violinist, and Ward Stephens, pianist, appeared before nearly 2,000 people at the Foot Guards Armory, Hartford, Tuesday, and was greeted by an audience that nearly filled the Foy Auditorium, New Haven, Wednesday.

Not only did Signor Campanari sing superbly, but his assistants proved a pleasant surprise. Madame Savage is a soprano of excellent attainments, and, coupled with her charming personality, became a great favorite, deservedly.

Miss Hoyle is a violinist of strong technic, with a wonderful G string, while Mr. Stephens in both his solo numbers and his exquisite accompaniments demonstrated his complete mastery of the keyboard.

The quartet, of New Haven, composed of Miss Anna M. Carroll, soprano; Mrs. E. M. Butler, alto; L. C. Smith, tenor, and H. W. Clinton, bass, gave a concert last week which was an artistic success. E. A. Leopold is the director. They have already several engagements booked in various parts of the State.

News comes from Florence, Italy, of the pronounced success of Miss May Sylvia Elcock, of New Haven, who made her début last month in opera at Perugia. She has taken for her stage name Sylvia Marcello. Her studies have been with Sulli for the past two years. Miss Grace Fris-

bie, who accompanied her, has returned, and will devote her time to teaching singing.

The New Haven Symphony Orchestra, H. W. Parker conductor, has planned for five concerts the coming season. Several soloists of national reputation have been engaged.

The Boston Symphony Orchestra gave the first of a series of three concerts at the Foot Guard Armory, Hartford, Monday evening. They gave a Dvorak program, with Mme. Louise Homer as soloist. The mammoth auditorium was nearly filled.

The New Haven Oratorio Society has begun its winter rehearsals, and will give the "Messiah" the latter part of December. The soloists have not as yet been announced.

EREAHLER.

**The Guilmant Tour.**

THE seat sale for the only appearances of Alexandre Guilmant in New York will begin next Tuesday, November 1, at Ditson's. The celebrated organist will play an international program at his first recital in the First Presbyterian Church, and in response to many requests has consented to perform his "First" sonata in D minor, which is one of his best known works and has done much to enhance his reputation. M. Guilmant completed his remarkably successful engagement at the St. Louis Exposition Saturday of last week and on Monday began the tour as arranged by Mr. Carl. This is the route: October 24, Evanston, Ill.; October 25, Chicago, Ill.; October 26, Wesleyan University; October 27, Bloomington, Ind.; October 28, Bloomington, Ind.; October 30, Cincinnati, Ohio; October 31, Oxford, Ohio; November 2, Harrisburg, Pa.; November 3, Philadelphia, Pa.; November 4, Vassar College; November 7, Allegheny College; November 8, Lake Erie College; November 9, Oberlin College; November 10, Brooklyn Institute; November 11, Peabody Conservatory of Music; November 12, Mt. Holyoke College; November 14, Boston (Symphony Hall); November 15, First Presbyterian Church, New York; November 16, Yale College; November 18, Oswego, N. Y.; November 21, Smith College; November 22, New York.

M. Guilmant will sail for Paris on Thanksgiving Day, November 24.

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## CINCINNATI.

CINCINNATI, October 22, 1904.

**A**T the conclusion of the meeting of the directors of the Orchestra Association Saturday afternoon a most important announcement was made in regard to this season's symphony concerts. It has been decided to change the price of seats for the series of concerts. The season tickets for \$10 and for \$5 will still be sold, but the entire lower floor will be reserved for \$10 season tickets, and the usual single admissions and the \$5 season tickets will be sold for part of the balcony, or dress circle, as it is usually called. The price of students' season tickets, formerly \$2.50, has been increased to \$3, and that of the regular gallery season tickets to \$4. It is announced that the change in the price has been made on account of the fact that the cost of maintaining an orchestra now is much greater than formerly, and it is necessary to increase the income. Even at the increased price, however, the price charged for ten concerts by an organization of this kind is very reasonable, and, when one considers that at each concert a distinguished soloist is to appear, among whom are Gadski, De Pachmann, Hekking, the great 'cellist; Miss Muriel Foster and the renowned violinist, Eugene Ysaye, it must be conceded that the increase in the price of season tickets is unusually reasonable.

The engagement of Eugene Ysaye, which was just concluded at this meeting, will be a matter of rejoicing among symphony patrons, for although Ysaye is to appear in Cincinnati earlier in the season in recital, he is well worth hearing a score of times, and his appearance with the orchestra at the concerts of March 24 and 25 will be one of the principal events of the season.

The engagement of Ysaye for a single recital in Music Hall on the evening of November 26 will be one of the chief musical events of the season, and all the more enjoyable because it will put the audience in closest individual touch with the greatest of the violin masters of the present day.

Mrs. Ione Riddell Ogle, for many years organist of the Central Christian Church, has recently accepted the position as organist and choir director of the Union Avenue Christian Church in St. Louis. On Wednesday afternoon, October 19, she gave an organ recital in the Iowa State Building of the World's Fair.

On the occasion of the testimonial concert to be given by Miss Elsie Fritsch, the talented young pupil of Mr. Tirindelli, she will be assisted by two members of the faculty of the Cincinnati Conservatory of Music, Miss Helen May Curtis, who will read two melologues by T. B. Read Brushwood, and song from "The Wild Wagoner of the Alleghanies" (the musical setting of these poems has recently been written by Mr. Tirindelli himself for this occasion), and John A. Hoffmann, the tenor, who will sing "Di Te" for the first time in Cincinnati. This song was composed by Mr. Tirindelli, and dedicated to the great tenor Caruso, who sang the song at a concert given in Buckingham Palace last July before the King and

Queen and the assembled English court, and was received with much favor by the King and Queen. The concert will take place on the evening of November 9 in the concert hall of the Cincinnati Conservatory of Music, and will be under the patronage of a number of Cincinnati's most prominent women.

Viola Walter, pupil of Chas. A. Graninger, of the Ohio Conservatory of Music, has been engaged to play a piano recital at Middletown (Ohio) on Thursday, October 27. Miss Walter is exceptionally gifted, being only thirteen years old, and will be assisted by Winter H. Watts, basso.

Miss Jessie Langland Thomson, a decidedly promising soprano, with a voice, who achieved considerable local reputation in the operas presented by Mrs. Wm. McAlpin, and is being coached by her for grand opera, gave a delightful recital at Baldwin's on Thursday evening, October 20. She was assisted by Mrs. Adolf Hahn, violinist.

Sir Edward Elgar's "The Apostles" has been decided upon as the principal modern work for the 1906 May festival. The consensus of critical opinion now places the work above "The Dream of Gerontius." Be this true or not there is no question that Dr. Elgar is the greatest musician England has ever produced, and "The Apostles" has done equally as much as "The Dream of Gerontius" to convince the outside world of that fact.

It is expected rehearsals on the oratorio will begin October 31. Examinations for admission to the chorus continue on Monday, Wednesday and Saturday afternoons through October from 3 to 5 o'clock at Mr. Glover's rooms in the Methodist Book Concern Building, 222 West Fourth street.

One of the novelties selected by Mr. Glover for the first Orpheus Club concert is a set of six songs "from every zone," by Arnold Krug. At the later concerts the club will bring out compositions written for and dedicated to the organization by Dr. Louis Browne, of Atlanta, Ga., as well as three well known compositions of Mr. Van der Stucken. With thirty tenors and forty-one basses the balance of the parts is more perfect than ever before.

The Bureau of Music of the Louisiana Purchase Exposition announces a concert to be given by the Exposition orchestra on Friday night, October 28, under the direction of Frank van der Stucken, conductor of the Cincinnati Symphony Orchestra. The concert will be given at 7:30 o'clock in the great Festival Hall. The following works are to be presented: Tschaikowsky symphony in E minor, No. 5; prelude to "The Meistersinger of Nuremberg," Wagner. And from his own compositions Mr. Van der Stucken will conduct "Night of Spring," idylle, and the official Fair march, "Louisiana," which he wrote upon the invitation of the Fair authorities and which was the first number on the opening program of the Exposition.

Edouard Ebert Buchheim, formerly of the College of Music faculty, has been making his potent musical influence and high artistic endeavor felt in the musical depart-

ment of the Normal College at Danville, Ind. Mr. Buchheim gave recitals at Winona Lake, Bloomington and other cities with distinguished success. He will teach at Bloomington this season and has projected considerable of a concert tour.

Louis Ballenberg has identified himself with the management of the Rocero Band, of Pittsburg. He will remain in this city, however. The band is said to be one of the best equipped in this country.

Richard Schliewen and Jacques Hernberg have organized a new string quartet for chamber music. A series of three or four recitals will be given, besides out of town engagements. Both are known as artists and they will be assisted by G. Hagedorn, second violin, and Harry Kopp, cello.

J. A. HOMAN.

## Glenn Hall Re-engaged.

**G**LENN HALL, the tenor, has been chosen to sing "Creation" with the Handel and Haydn Society, of Boston, on Easter Sunday, April 23. This is Mr. Hall's seventh engagement in four seasons with this society.

October 14 Mr. Hall opened his season with a recital at Morristown, N. J. The occasion was one of a series of recitals which Victor Harris has arranged.

On the Canadian Thanksgiving Day, November 17, Mr. Hall will sing "Creation" in Winnipeg, Manitoba, Canada. This will be his fourth appearance there in as many seasons. November 23 he sings in concert in New York city.

December 8 he gives a recital in Nashville, Tenn.; December 21 "The Messiah," under Arthur Mees' direction, at Orange, N. J.

Mr. Hall is planning a second trip to the West for the latter part of February, which will last into the first week of March. March 9 he again sings in New York city. March 31 a recital is booked at Morgantown, W. Va., under the auspices of the University of West Virginia. April 23 he is at Boston, as stated above, and April 25 at Jersey City, N. J.

## Max Guhlka Dead.

**M**AX GUHLKA, a young violinist, committed suicide Friday evening of last week at his home, 52 East Eighty-fifth street. A few moments before the musician had received a telegram from Nahan Franko regarding his engagement to play first violin in the Metropolitan Opera House orchestra this season. In his boyhood Guhlka had been a pupil at the National Conservatory of Music. Mrs. Herbert R. Limburger, a wealthy patron of music, assisted Guhlka to complete his musical education in Europe. He studied abroad nearly nine years in Berlin, Leipsic, Paris and London. When the young man returned to New York recently he had hopes of playing in concert. Whatever his prospects might have been in this respect, he was sure of a good position in the Opera orchestra. It is believed that Guhlka's mind was temporarily unhinged when he shot himself. The violinist was twenty-four years of age, and is survived by a widowed mother and two sisters.

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## BOSTON.

BOSTON, October 22, 1904.

**A**RTHUR J. HUBBARD'S pupil, Miss Margaret Roche, contralto, sang in Brattleboro, Vt., last night, achieving her usual fine success. In December she is to sing in "The Messiah" with the Handel and Haydn Society, and will appear at Carnegie Hall, New York, in one of the People's Symphony concerts. During her recent visit to New York she signed a contract with Henry Wolfsohn for three years and will be heard at several important events during the winter.

Hallett Gilberte announces a recital of his songs by Charlotte Guyer George—from "Parsifal" Opera Company, by kind permission of Henry W. Savage—assisted by Aurora T. Johnson, harpist, with Mr. Gilberte at the piano, on the afternoon of October 27, at his residence. Mr. Gilberte is in receipt of a letter from Paris which states that Rollie Borden Low, soprano, of New York, has been using his song, "The Land of Nod," with great success on a number of her programs while abroad this summer, and will make a feature of his songs the coming season. Clifford Saville, baritone, of Boston, sang Mr. Gilberte's "Love Star" and "Spanish Serenade," at the Parker memorial concert recently. Others to use his songs this season are Reed Miller, Mrs. Hissem de Moss, Paul Savage, Mme. Ruby Cutter Savage, Allie May Hoitt, Purdon Robinson, Mme. Rosa Linde, Mme. Mac Lervee, Miss Krause, Mrs. Horace Jones, Paul Dufault, Herbert Witherspoon and many others. Madame George will give a recital of his songs in New York during the "Parsifal" engagement.

At Clara Munger's studio on Saturday afternoon Laura van Kuran sang a program of Debussy and other songs. The large rooms were filled with guests, who expressed themselves enthusiastically about the beauty of Miss van Kuran's voice and singing. These French songs seem exactly suited to the charming intellectuality that pervades all that Miss van Kuran does. Other songs by French composers were given, one by Widor being particularly admired. Mrs. Latham, president of the Trio Club, who was present, warmly complimented Miss van Kuran upon her success. The program was quite an unusual one and several of the songs were quite new.

Madame Franklin's pupil, Andros Hawley, sang at the Emma Willard Conservatory of Music in Troy, N. Y., on Wednesday evening. The Troy Record said of her singing: "Mrs. Hawley has a fine conception of what is meant by song singing. She has intelligence and a full share of temperament, and a voice of good quality finely developed. Mrs. Hawley sang seventeen songs, and if she did feel any symptoms of exhaustion they were not noticeable in her voice, which remained smooth in tonal quality, and her vivacity was apparent throughout the entire evening."

Mr. and Mrs. Milo Benedict, of Concord, N. H., were on Tuesday evening tendered a wedding reception at the

home of the bride's parents, Mr. and Mrs. George O. Fogg, Highland avenue, Winchester. Mrs. Benedict was formerly Miss Gladys Fogg.

Everette E. Truette will give an organ concert in the Wellesley Hills Congregational Church next Thursday evening, October 27.

Mr. Parker, of Mr. Savage's "Parsifal" Opera Company, was a guest of the Cecilia Society Thursday night, and sang Beethoven's song, "God in Nature."

Jessie Davis is to play at a morning musicale on Bay State road on November 3, and in the evening of that date will play in Steinert Hall the musical setting for poems by W. M. Praed and Adelaide Proctor in S. A. King's dramatic recital. Among Miss Davis' professional pupils are Miss Helen Dunton, of Belfast, Me.; Miss Melvin, of Derry, N. H., and her assistants, Lila Holmes and Miss Ormsby, of Boston. During the season Miss Davis will give two or three pupils' recitals.

Alice Bates Rice and George Deane gave a recital at Whiton Hall, Dorchester, on the afternoon of October 20. The program consisted of excerpts from Goldmark's "Cricket on the Hearth," and was given for the first time in this country.

Miss Robie sailed for Paris this week. She is to be identified with the Paris branch of the Whitney School this winter, continuing her piano work with Harold Bauer.

The first meeting of the Bach-Brahms Club at the Whitney School was held last Tuesday evening. Mr. and Mrs. Darmand sang some French songs, which were particularly interesting. Mr. Frank was also heard to advantage in two oratorio selections. Miss Bennett accompanied.

Upon their return from Europe this autumn, Mr. and Mrs. Giraudet were accompanied by their son, Fernand Giraudet, who, although only twenty years of age, has already achieved success in Paris, where he has sung in concert. His voice, which has been admirably trained, is a basso cantante, and he has an extensive repertory. It is expected that he will be heard in concerts in this country during the season.

Alvah Glover Salmon will give a lecture-recital on January 18 before the Friday Morning Club, of Worcester. His subject will be "Russian Music."

Reports showing a decrease in the expenses, with a marked increase in the business, of the New England Conservatory of Music were made at the annual meeting of the board of trustees of that institution held this week.

The officers for the coming year will be the following: President, Charles P. Gardiner; vice presidents, Eben D. Jordan, Arthur F. Estabrook, S. Lothrop Thorndike;

treasurer, William A. L. Bazeley; manager, Ralph L. Flanders; executive committee, Frederick S. Converse, John P. Lyman, Frank Wood, John G. Wright, Samuel Carr.

The present board of visitors was re-elected, with the addition of Austin C. Wellington.

"The Lark of the Larks," a new comic opera book by W. H. Gardner, music by H. F. Odell, will be produced by the Massachusetts Choral Society, under the direction of the composer, at Jordan Hall on Tuesday evening, November 15, and it will be repeated the following night.

Julia Terry announces that her Lenten series will be given as usual.

Sunday afternoon Mr. and Mrs. Ernest Sharpe will give their first at home of the season. It will also mark the opening of their new home on Commonwealth avenue in Chestnut Hill.

De Pachmann will be the soloist with the Symphony Orchestra next Friday and Saturday.

## PROVIDENCE.

PROVIDENCE, R. I., October 24.

**T**HE Boston Symphony Orchestra is announced for three concerts in Infantry Hall on November 22, January 3 and February 21. Fannie Bloomfield Zeisler, pianist, and Lillian Blauvelt, soprano, will be the soloists at the first two concerts.

Albert Steinert has arranged with Robert Grau to have Nina David appear at Infantry Hall on November 18. The high ranged coloratura soprano will be assisted by Elaine de Sellem, contralto; Anton Hegner, violoncellist; Maurice Kaufmann, violinist; George W. Jenkins, tenor; Edwin A. Franklin, flute soloist (for obligatos), and Rudolph von Scarpa, conductor, and an excellent concert is promised.

The Calvary Baptist Institute announces the following list of entertainments for the season: The Temple Quartet, assisted by Miss Catharine Cole, reader, on November 2; Katharine Ridgeway Concert Company, November 30; Leland Powers, dramatic impersonator, January 11; Chicago Ladies' Quartet, February 15, and the Bostonia Ladies' Orchestra, assisted by Walter David, humorist, on March 22.

The Kneisel Quartet have been engaged to give three concerts in Eloise Hall on November 30, February 15 and March 15. Miss Avis Bliven, pianist, of this city, has been engaged for the last concert. The quartet is very popular here and the concerts are always well attended.

Miss Bertha E. Burdick, who has been studying with Miss Elizabeth T. Northrup, has been engaged as the contralto soloist of the First Universalist Church. This young lady has a full, round voice, of pleasing quality, and is a credit to her teacher.

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## The Leeds Festival.

(Specially Written for The Musical Courier.)

LEEDS, England, October 17.

THE festival began this year with "Elijah," which I did not arrive in Leeds in time to hear—not that I particularly want to hear it again for a little time. I missed also "The Golden Legend" at the end of the festival, but apart from these two works I endured the ordeal nobly. And an ordeal it was, occasionally. I tried the experiment of listening to Sir Alexander Mackenzie's "Witch's Daughter" on Wednesday evening (the 5th) without a score, without even a book of the poem. The result was that I could not distinguish a single word of what was said, except now and then by the chorus. As for the work itself I can only agree with the universal verdict that it was trivial and uninspired. Everybody blamed the poem, but, as Weber said, a musician does not get a text forced on him; he is not bound under pains and penalties to set it, and if he chooses a bad libretto it is a sign of artistic weakness for which he ought to be blamed, not the poet. Now and again Sir Alexander flashed out, but on the whole the cantata was unquestionably dull. The one bright spot in the evening was Kreisler's playing of the Brahms violin concerto in D major. One would say that this and the Beethoven concerto are the kind of music that suits him best, were it not that he is so invariably fine in all kinds of music. After all the tiresome little boys and girls who are annually brought out to astonish us on the violin—most of whom ought just to be spanked and put to bed—it is a relief to come across a young man like Kreisler, who has the technic of any of them and a brain far beyond any of theirs. It is his brain, indeed, that makes him so great—the rich, yet finely balanced, finely controlled organization. Nothing could well have been nobler than his playing of the Brahms concerto; such grace without affectation, such power without pose, such strength without roughness, such tenderness without sentimentality, are not often united in the one being.



Elgar's "In the South" overture concluded the Wednesday evening performance. I do not think it can be called a great work. The thematic invention is rarely distinguished and occasionally it becomes rather poor, the canto popolare Elgar has introduced seems to me quite commonplace, and I do not like the nervous snivel it assumes in the solo viola; and the facture is downright weak. Elgar seems unable to weave a continuous fabric on the orchestra. His themes come out in solid blocks, as it were; there is no merging of one piece of the substance into another. A theme runs its appointed course; then a curtain drops over it and another theme begins, to be in its turn blotted out of sight by another curtain, and so on. I know no modern composer who gives us the same sense of jerkiness, of being violently switched off from one train of thought to another. It is a literary or scenic rather than a musical method that Elgar seems to follow in his purely orchestral

works; so long as his themes tell the stages of his story for him he does not appear to be concerned about the halt that is given to our musical sense while the scenery is, so to speak, changed for the next act. It is a method that is strained almost to breaking point in the prelude to "Geron-tius," where, however, the magnificence of the general conception puts our criticism to silence; but the same thing makes "Cockaigne" unsatisfactory and simply ruins page after page of "The Apostles"—notably the prelude to the second part. It all points to a difficulty in working out his ideas, a kind of failure of the imagination to see a big picture; everything is seen in fragments. "In the South" is particularly noticeable for this quality; at certain points there is the most extraordinary switching on and switching off of tiny bits of themes. I do not say that all this does not answer to something real in the composer's mind; it probably does, nay, perhaps must. But I am quite sure it conveys nothing to our minds but fragmentariness and dislocation. Examine Strauss' "Tod und Verklärung" and you will see how the literary and the musical purposes go hand in hand; the line and color of the music are, of course, motived by the episodes of the story, but at the same time they preserve a logic—musical logic—of their own. In "In the South" we feel that the musical logic has been sacrificed to something non-musical which we cannot realize.

On the Thursday morning we had a good performance of Brahms' noble "Song of Destiny," and a thoroughly bad one of "Tod und Verklärung," which Sir Charles Stanford played with inconceivable listlessness and tepidity. Sir Hubert Parry's motet, "Voices Clamant" left me in that state of cold wonder to which his music always reduces me—wonder why on earth it should ever have been written. It suffered terribly by coming before the great Bach motet, "Sing to the Lord," of which the choir (unaccompanied) gave a magnificent rendering. The concert ended with Glazounow's "Sixth" symphony, a work which always gives me a great deal more pleasure than it seems to give to some of my colleagues. It is amazingly clever all through, it is often really beautiful, and even the knockabout finale pleases me with its rough vigor. I always think of Glazounow as being something like Ben Jonson. There is the same heavy corporeal and mental build; like Ben Jonson, Glazounow impresses us with the burliness of his conceptions and his style, and can soften at times, like him, into a curious grace and tenderness. I fancy we are inclined to dispose too readily of Glazounow over here. As for calling him a mere imitator of Tschaikowsky, I cannot imagine a bigger blunder of psychology. The two men live in absolutely different mental worlds.

On the Thursday evening we had the first performance of Dr. Walford Davies' "Everyman," founded on the strangely beautiful and impressive old morality play that was so well acted for us a couple of years ago. Knowing nothing of Dr. Davies' previous compositions, I was not

prepared for anything so fine as this. It reveals an imagination of a kind not hitherto met with in English music. It is clearly the work of a man of deep and earnest convictions, who broods in silence over the mysteries of life and death, and sees them not as a philosopher alone but as an artist—sees them shot with pathos and tinged with beauty. Grave and austere as the work is, it is free from the slightest trace of didacticism; it thoroughly justifies its existence not only as a setting of a singularly profound old ethical poem, but as an independent work of art, a veritable recreation of the world of the original. The music, as music, suggests that Dr. Davies has not yet come to maturity along this line; not that there is any technical weakness, but one simply fancies that so far his powers of conception have outgrown his powers of speech, that he feels much more deeply than he can yet express himself. In the Death music—which, by the way, would suit a bass or baritone better than a tenor voice—he has not quite reproduced in music the effect of that strangely terrifying figure as we saw him in the play; but we may perhaps ask whether anyone could have done this. There was a great cry, after the first performance, of the influence of Elgar in the score; but calm examination proves that there is very little in it that can really be traced to Elgar. Nor do I see anything in the charge of want of color in the orchestration. To my mind, he has shown the surest artistic judgment in keeping his color down; in his scoring, indeed, as in much of the melody and harmony, where we catch the curious old world sweetness and tenderness of the play, he has with singular success preserved the atmosphere of the original. His work has the one cardinal quality that will, I think, keep it alive—it is conceived all in a piece, written out of the very heart of the subject, with a simple sincerity, a noble earnestness that are most convincing. Talk of "influences" here is quite beside the mark; if ever a young musician stood on his own feet and saw his subject through his own eyes, it is the composer of "Everyman." What struck me almost at once, indeed, was just this individuality of idiom, this personal vision at the root of the whole thing. If Dr. Davies can be so original again, and if his musical speech can be got to keep pace with his conceptions, he ought to build up a reputation for himself.

After "Everyman" came Josef Holbrooke's tone poem, "Queen Mab." Mr. Holbrooke is a young man of twenty-six, from whom, as I said in an article some three years ago, I expect very great things. His work at eighteen showed not merely good quality but the unmistakable quality—one saw in it a musical and poetical imagination of a quite rare kind, gifted with artistic vision of almost abnormal beauty and power. Hitherto he has written, for the most part, only upon subjects with a touch of mad strangeness in them, such as Poe's "Raven," "Ulalume," and "The Mask of the Red Death," and "The Skeleton in Armor." In "Queen Mab" he has shown surprising versatility; one sees another side of him in this exquisitely delicate creation. The trouble is that there is so much of beauty and interest in the little work, so many things that no musician has said before, that a lot of it flies past the audience before they have time to grasp it. Hence most of the talk about its complexity and difficulty. I say "most" because undoubtedly

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Dec. 16—Wheeling. Feb. 27—Grand Rapids.  
Dec. 19—Baltimore. February 28—Detroit.  
Dec. 30—New York. March 1—London.  
Dec. 31—New York. March 2—Toronto.

She will also be heard at Portland, Worcester,  
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the score is difficult in parts—though there is nothing impossible in it. But this is a point that concerns the orchestra alone; so far as the audience is concerned, the only difficulty, as I have said, is to grasp at a first hearing all the poetry, all the delicate characterizations of the work. The tone poem is based on Mercutio's speech in "Romeo and Juliet," and falls into three sections. The first is a picture, full of charming fancy, of the tiny world of the fairies; the second is a big, full-throated adagio, corresponding to the lines:

" \* \* \* She gallops night by night  
Through lover's brains, and then they dream of love;  
and the third refers to the lines commencing:  
Sometimes she driveth o'er a soldier's neck,  
And then dreams he of cutting foreign throats.

Here, where a less astute mind might have been tempted to "come out of the picture" and to make the scene too crudely realistic, Mr. Holbrooke's more sensitive perceptions have kept everything in the right atmosphere and the right focus. There is plenty of swashbuckling and braggadocio in the soldier's music, but we are never allowed to forget that it is all a dream; we still catch the note of fancifulness, of irony, of amused contemplation of the dreamer. It is all so just and so masterly in conception that it takes us a little time to realize the quantity of good things in it. The scoring is singularly expert, even for this age of clever orchestration; indeed, I doubt whether any Englishman has ever put together a score that shows more insight—not got by study but by native intuition—of the possibilities of the orchestra. The work ends with a choral section that may be omitted ad libitum. The orchestral performance on Thursday was not good all through, but the chorus was superb. The concert ended with Saint-Saëns' "La Fiancée du Timbalier," dramatically sung by Miss Marie Brema, and a decent performance of Mozart's E flat symphony.

The program for Friday morning was a huge mistake—Act I, Scene 3 of "Lohengrin," the Flower Maiden scene, Good Friday Spell and Finale to Act III of "Parsifal," and a selection from Act III of "Die Meistersinger." All three, of course, suffered from the lack of stage movement and scenery, but "Parsifal" most of all. The Flower Maidens were painfully shy and decorous; the knight who could be betrayed from the path of virtue by them must have been a most inflammable young man indeed. They were very proper young sirens, these pallid passion flowers from Klingsor's Magic Kindergarten. The "Meistersinger" selection would have been enjoyable but for the Elijahesque manner of Frangcon Davies as the Rev. Hans Sachs. Why, why cannot he leave his spouse at home occasionally?

Friday evening was not very stirring. Weber's "Euryanthe" overture and Smetana's "Lustspiel" overture were acceptable enough; but Dr. Charles Wood's new cantata, "A Ballad of Dundee," stirred nobody's pulse.

Stanford's violin concerto—with which Kreisler was more than just, for he was generous—never suggests greatness, and the same composer's "Five Sea Songs" are simply pretentious Kiplingese, with all Kipling's swagger and rant, but without Kipling's masterly incisiveness of style. Why on earth such things should be given at a big festival is a mystery to me.

On Saturday morning we had a bright performance of Beethoven's "Fourth" symphony, and a fine rendering, so far as the principals were concerned, of Beethoven's great Mass in D. It is an overpowering thing, but I always listen to it with discomfort. The incessant straining of the sopranos at those high notes sets up a sympathetic strain in my own larynx, and I come away exhausted. Considering the heavy work they had been through during the week, the chorus did excellently.

The chorus, indeed, was always a joy and a wonder, even if we did get a little too much of it on the whole. The orchestra would have played better under a better conductor. Of the principals, Agnes Nicholls, Muriel Foster, John Coates, William Green and Andrew Black were always first rate. Altogether, quite half of the festival was thoroughly enjoyable, which is really an excellent proportion for an English festival. The dull things were those of Sir Hubert Parry, Sir Alexander MacKenzie, Sir Charles Stanford and Dr. Charles Wood, not one of them being good enough to win a place in the program purely on its merits. Elgar was not represented by a big work; and as most of our younger men were not invited to do anything, it was a mercy we had the works of Mr. Holbrooke and Dr. Walford Davies to fall back upon. Without them English music would have shown a sorry countenance to the world!

ERNEST NEWMAN.

#### The Wisconsin Conservatory.

ADVANCED pupils of the Wisconsin Conservatory of Music in Milwaukee gave an interesting recital Tuesday evening, October 18. Carl Bullis, organist, performed a prelude by Mendelssohn, Guilmant's "Third" sonata, and two small numbers. Jeanette Kolbe, pianist, played Liszt's "Eleventh" rhapsodie. Olga Marcan, pianist, played the valse "A la Bien Aimée," by Schuett, and a Leschetizky intermezzo in octaves. Henry Winsauer, violinist, played the adagio from Viotti's concerto in A minor.

#### The Bowmans at Leominster.

M. BOWMAN, organist, and his daughter, Bessie E. May Bowman, contralto, musically rededicated the Congregational Church at Leominster, Mass., last week. It is easy to imagine that their recitals would be characterized by a touch rarely sympathetic and enjoyable. Their recitals at the World's Fair in St. Louis are still spoken of as having drawn two of the largest audiences recorded there and having aroused extraordinary enthusiasm.

#### KANSAS CITY.

KANSAS CITY, October 23. HE Horse Show having set the social ball rolling affairs musical are already in motion, with a heavier schedule than ever before and several new features that indicate musical growth by their very being, whether financially successful or not.

First among the new ventures is the organization of the Kansas City Choral Club, with a membership of thirty and a waiting list of many more. This club is recruited from the principal choirs of the city and has upon its roll only two or three names which are not the names of professional singers. This set of voices is working under the baton of Glenn H. Woods, the young conductor of few years but brilliant record, who so ably filled the shoes of Carl Busch as director of the Oratorio Society last year. It is doubtful if another than Mr. Woods could have brought such a body of voices together; but being together, with a permanent accompaniment of string quartet and piano, they are already doing a quality of work which promises to write a bright chapter in local musical history.

Second in artistic importance is the proposed series of weekly programs of miscellaneous chamber music under the direction of Ralph Wylie, these to be given on Sunday afternoons in the auditorium of the University Building, to enliven a period of time that by those undesignated or unable to obtain standing room at the vaudeville houses has heretofore been spent in twiddling the thumbs and cussing the town.

The Symphony is pursuing the policy established last year of presenting a new foreign soloist at every concert. It will be a happy time when much of the money thus expended can be used more profitably in raising the average of the orchestral personnel and enacting such other reforms as are necessary to making each function an orchestral concert and not an artist recital with orchestral assistance.

More than the usual number of violin, piano, organ and song evenings are promised by Kansas City musicians, and the booking of foreign artists, aside from those upon the Symphony slate, promises to be a trifle heavier than in any preceding season.

The recent installation of two fine, large pipe organs will give two of Kansas City's leading organists—Messrs. Fisk and Sanborn—an opportunity to further improve their excellent records in recital work.

WOLFE LITTLE.

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MRS. MORRIS BLACK, the well known mezzo soprano, who was for a number of years a pupil of Victor Harris, and who sang during last season with fine success in the title role in Gluck's "Orfeo" at the Municipal Theatre in Nice, is reported to be engaged to be married to Dr. Cahier, a Swedish physician, resident of Nice.

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## PARIS.



GRAND HOTEL,  
12 BOULEVARD DES CAPUCINES, PARIS.  
October 13, 1904.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

HAT artists are sometimes robbed of their jewelry in real, genuine fashion, without the glamour and the purpose of a clever press agent's assistance, may be seen in the following account of two such cases—and similar happenings take place almost every day in this alluring city. The bold cry of "Mon vieux lapin, on ne passe pas!" with which a little lad, only ten years old, confronted a thief who had just made off with a bag containing jewelry, saved a pretty artist all her diamonds.

The young woman was calling out "Stop him!" at the top of her voice, yet the miscreant would have escaped but for the intervention of the fearless boy, who had planted himself before him.

After the policeman had secured the thief, the grateful artist asked the commissary to apply to the prefect for a medal for the courageous child, but the little fellow declared that he had done nothing to deserve it, and that tickets of admission to the place of entertainment where the artist performed, for his parents and himself, would be more than sufficient reward.

The other case was that of an artist less fortunate, who, while strolling in the neighborhood of the Grand Hotel near the Opera House, was robbed of a bag containing jewelry valued at upward of \$5,000. The bag was snatched from her by a man who took to his heels and got away. The victim of this audacious theft is a resident of Paris, but is spending a few weeks a short distance from the city, and had come in by train to go to the theatre, intending to dress at her home before repairing to the play.

The recent attempt at suicide of the Italian opera singer Signora Emma Carelli would now seem to have been committed for the purpose of "réclame"—just as suspected in these columns when first announcing the fact. Signora Carelli now is singing with unimpaired

voice at the theatre in Milan where she had originally been billed to appear.

Another instance of strongly flavored "réclame" is that of a well known Italian soprano, residing in Milan, who celebrated the "golden wedding" of her father and mother with great pomp. At the affair everybody great and famous is said to have appeared except the couple of parents directly interested. The "celebration," however, enabled this fair daughter of Eve, this clever stage artist, to advertise her personality, her pretty gowns and other matters of interest to herself. But why complain because these Italian ladies make "réclame" for themselves without the aid of men as press agents? Could men in these cases have been more clever than the women? I think not.

Mme. Etta de Montjau, who sails for New York on Saturday, October 15, by the French liner Gascogne, will make her American début at a symphony concert in New York on November 6.

At the Château Pelesh, Sinaia, where the Roumanian court returned from Vienna to make a short sojourn before going to Bucharest, an organ recital was given by Gustin Wright, organist of Passy Church, Paris, at the command of Her Majesty Queen Elizabeth (Carmen Sylva). Among those present were the King and Queen, the Crown Prince and Princess and other members of the royal family, Madame Bengesco and the entire court. Miss Astor, of New York, daughter of William Waldorf Astor, was among the invited guests. Mr. Wright's success was immediate, and at Her Majesty's request he played for nearly three hours, being asked to repeat the recital the following day.

The Director des Beaux-Arts has authorized M. Carré to give a matinée performance of "La Tosca" in Italian on October 27, with Mme. Emma Eames, De Marchi, and probably Scotti in the cast. This out of the regular order afternoon performance will be given toward the founding of a bed, to be reserved for artists of the Opéra Comique, in the Maison de Retraite des Comédiens.

The Société des Concerts Classiques-Modernes will give a matinée today at the Palais du Trocadéro, which will be confined to the works of Massenet and César Franck. Miss Ellen Beach Yaw will sing.

After a delightful stay of several months in France Mr. and Mrs. Marc A. Blumenberg left Paris for their New York home on Friday of last week. While in this country Mr. and Mrs. Blumenberg met many distinguished people, by whom they will be heartily welcomed on their return next year.

It has been decided that the hat of the First Napoleon, which was bequeathed by the late J. L. Gérôme, the painter and sculptor, to the Condé Museum at Chantilly, shall be duly sent to that place and piously preserved there as an interesting historic relic. According to the Daily Telegraph the authentic hats of Napoleon which are still preserved as relics are said to be six in number. One is owned by Prince Victor Napoleon, the heir of the Bonaparte or Napoleon family; another is in the possession of his brother, Prince Louis; a third belongs to the painter Armand Dumaresq; a fourth is at Madame Tussaud's in London; a fifth is in the Museum of the Army and the sixth is that of Gérôme, which is now going to Chantilly.

Meissonier, the painter, had one of the authentic hats, which passed into the possession of a M. Cordan, who refused 1,500 francs for it from a collector of curiosities, and subsequently handed it over to General Arnoux, Governor of the Invalides, who gave it to the Army Museum. Gérôme bought the relic which has led to so much discussion for 17,000 francs.

M. Polydore Maeterlinck, father of the well known poet and dramatist, M. Maurice Maeterlinck, has just died at Ghent.

More of woman's "réclame," after a fashion. Gil Blas states that Mlle. Polaire was crossing the Place de l'Opéra in her electric coupé when it was run into by a cab. Mlle. Polaire was slightly bruised, but otherwise unhurt. The crowd which quickly gathered announced their recognition of the actress with cries of: "Why, it's Clémence!" or "It's Friguet!" to which the actress made reply: "Come and applaud me at the Gymnase: 'Le Friguet,' by Gyp and Willy, every evening at 9 o'clock. Great success!"

From time to time one hears sad tales of woe, of deception and misery, in which musical students play the principal roles. Often has the note of warning been sounded in these columns against the danger of allowing young girls, who know little of the world and its ways, to come to Paris to study without homelike influences or friends who can look well after them. One night during the past week there was an exciting episode outside Maxim's, a young lady having shot at her lover, luckily without inflicting injury.

She sprang upon him as he came out of the establishment and implored him to marry her. This he flatly declined to do, adding that he was quite prepared to make her a handsome allowance, but on condition that she allow him to go free. A moment later his mistress had aimed a revolver at him and pulled the trigger. Some of the people attracted by the altercation wrested the weapon from her hand ere she could repeat the performance. The heroine of this adventure is well connected, and very pretty. She is twenty-two years of age, and has been studying at the Conservatoire.

The gentleman, her senior by three years, met her at the Conservatoire about a year ago. The man asked his fair friend to marry him, and was accepted, but unfortunately no date was set for the ceremony, and meanwhile, as her relatives were not living in Paris, he took and furnished an apartment for her, with the sad but well nigh

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inevitable result. The poor girl told her melancholy story to the police commissary, when her faithless lover also appeared on the scene and withdrew his complaint against her. The commissary, after reading the young man a severe lecture on his conduct, concluding with an exhortation to him to deal honestly with the girl, finally succeeded in bringing about a reconciliation between them. The wedding is now to come off very soon.

The moral of this affair has already been pointed out at the beginning—but all such stories do not, alas, end so happily as this one.



On Sunday last Mr. and Mrs. De Cisneros passed through Paris on their way from Milan to London. Mrs. Eleanore de Cisneros is engaged with the Italian Opera Company to sing at Covent Garden. DELMA HEIDE.

#### Mustel Organ Recital.

ALPHONSE MUSTEL, a distinguished French organist, who has been exhibiting the Mustel organ at the St. Louis Exposition, gave a recital in Aeolian Hall Thursday night. In the audience were many local musicians and several prominent organists who never had heard this unique instrument. Mustel, a grandson of its inventor, is an organist of great ability. He is a pupil of Guilmant and Loret, both of whom have written a number of compositions expressly for the Mustel organ. Mustel is one of the French commissioners at the Louisiana Purchase Exposition, and during his stay in St. Louis gave recitals which attracted large audiences.

Mustel gave a highly interesting recital Thursday night, being assisted by Fannie M. Votey, daughter of E. V. Votey, of the Aeolian Company. Miss Votey is a pianist of great promise, possessing many admirable qualities. Her technic is clean and sure; her nature is musical; her taste is refined, and her playing is illumined by a bright musical intelligence. She had rehearsed only twice with the organist, yet her work was accurate, spirited and musicianly. Miss Votey's career will be watched with interest.

The program was made up of works of César Franck, Guilmant, Marie, Almagro, Alphonse Mustel, Dubois, Von Weber and Saint-Saëns. Mustel's playing was a revelation, even to the organists present. The effects produced by a combination of stops and the use of the "Celesta" were astonishing. At times the Mustel sounded like a string quartet; at others like a modern orchestra; again like a violoncello; and then like a pipe organ. The performer secured every variety of expression, and the volume of tone was sufficient to fill the hall. The Frenchman received many congratulations at the close of the recital.

#### Manuscript Society Tonight.

THE first private meeting of the Manuscript Society takes place tonight at the National Arts Club, when the program will consist of a lecture, followed by a "Te Deum" by Homer Norris, sung by twenty choristers from St. George's Church; a sacred song by Bruno S. Huhn, sung by Miss Corinne Welsh, and a quintet for male voices by Frank L. Sealy, sung by Edward Strong, Alfred Rollo, Edward Bromberg, Edwin Wilson and Harry W. Baker.

#### FLORA BATE-KENNEY AT THE FAIR.

FESTIVAL HALL, WORLD'S FAIR GROUNDS,  
ST. LOUIS, October 21, 1904.

NOT only within the confines of lofty Festival Hall is to be found music at the Fair, through which are presented capable artists to the Exposition visitor. In many of the State buildings there have been given some fine musical treats, possibly to not as large audiences, but surely to as appreciative ones.

A notable instance of this character was the recent organ recital of Flora Bate-Kenney, organist of the First Congregational Church of Emporia, Kan., who presided for an afternoon on the fine organ installed by former Governor Larabee in the Iowa Building and which has furnished



FLORA BATE-KENNEY.

some very good entertainment for many World's Fair visitors.

Mrs. Kenney has been organist of the church mentioned above for a number of years, going to Emporia from Michigan. She is a graduate of Albion College, in the musical department of which she laid the foundation for her later studies on the organ under the direction of Clarence Eddy and the piano with William H. Sherwood.

At the Columbian Exposition Mrs. Kenney played before the expert jury of the musical department. She passed on both piano and organ and took part in the concerts given in the Woman's Building. Since that time she has done much concert work, earning praise from musical critics and the press for her excellent interpretation of the works of the great masters.

On October 10 she made her first appearance at the Louisiana Purchase Exposition. Her performance seemed

to justify what had been said of her upon former occasions. Mrs. Kenney is the only organist from Kansas who has played at the Fair and one of five women who have been asked to appear as organists.

Mrs. Kenney governed her selections largely by the audience that she knew she would be expected to please. In consequence it contained none of the intricate classics that so many organists seem determined to present to mixed audiences, but was calculated to please without soaring too far above the understanding of the World's Fair concert goer.

Her style is good, expression broad, and technic sure. The selections were colored with much intelligence, and everything she played was rendered in good taste. It is a good sign of the personality injected into the work in hand when the organists at these World's Fair concerts, who entertain a floating audience, succeed in holding them to the finish of a program, and this Mrs. Kenney did.

Her program follows:

A Royal Procession.....	W. Spinney
Pastorale.....	Paul Wachs
Pilgrims' Chorus, from <i>Tannhäuser</i> .....	Wagner
The Lost Chord.....	Sullivan Wilkins
Fantaisie, <i>Swanee River</i> .....	L. V. Flagler
Prayer and Cradle Song.....	Alexandre Guilmant
Largo.....	Handel-Wikitney
Grand Processional March ( <i>Queen of Sheba</i> ).....	Gounod

#### "Parsifal" in English.

(From the Boston Herald.)

M R. SAVAGE'S production of "Parsifal" suggests many subjects for discussion, and not the least interesting of these is the advisability of performing opera with an English text in American opera houses.

There are violent Wagnerites who insist that it is sacrilegious to sing or declaim in any other words a music drama by Wagner except the very German words written by him. They believe in plenary inspiration, and they go beyond the upholders of the plenary inspiration of the Scriptures, for the latter were so liberal as to admit that this inspiration was not confined to the original Hebrew and Greek tongues, but that it was plenary in any language; they would have included Volapük or any still more modern attempt at a universally intelligible speech. These Wagnerites forget that Wagner himself allowed a French version of "Tannhäuser," and Italian versions of some of his music dramas. "Allowed"? He courted the widespread publicity of his works. It is true he thought that "Parsifal" should be given only at Bayreuth, but he was a man of shifting opinions, especially when his own interests were concerned; he was greedy for money, because he needed much money on account of the uncontrollable extravagance of his daily life, on account of his luxurious tastes. Perhaps he knew that "Parsifal," one of his weakest works, needed the mystery of Bayreuth, but it is not at all unlikely that if he were now living he would send Mr. Savage a cablegram of congratulation—that is, if Mr. Savage had made satisfactory pecuniary arrangements with him. His wish that "Parsifal" should be kept at Bayreuth was not founded on any reluctance to have the work performed with a foreign text.

The Basle Orchestra (Switzerland) will give ten concerts this winter. The most important novelties on its roster are Mahler's "Fifth" symphony, Hausegger's "Wieland der Schmied" and Strauss' "Sinfonia Domestica."



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THE London papers say that there is a great deal of interest in the Italian opera season at Covent Garden. We had been wondering here where the interest in opera had gone.

F RANZ LISZT'S ninety-third birthday occurred on October 22. He has been dead a full eighteen years, but his music is more alive than ever. We will be able to see in 1911, the centenary of his birth, what the world thinks of Franz Liszt, the composer.

A RARE honor has been conferred on an American singer, Mme. Lillian Blauvelt, who has been engaged to sing at five concerts of the Norwich Festival in England next autumn. The Norwich Festival is the premier event of English musical life, and an engagement there sets the highest seal of distinction on an artist.

"MISS ISADORA DUNCAN, an American girl, is making a big success in Wagner opera in Bayreuth, as a dancer in the ballet in 'Tannhäuser,' and it is said that Herr Siegfried Wagner, son of the great composer, will marry her."—Leslie's Weekly. Nothing of the kind is said, except by those who do not know any better. Incidentally, may we point out to Leslie's Weekly that the last of the Bayreuth performances for this year took place late in August, some eight weeks ago?

"A NEW terror," remarks the New York Evening Post, "afflicts readers of German newspaper criticisms. A few years ago somebody made use of the word 'vertonen' in place of 'componieren.' Today it is almost impossible to take up a criticism without finding a reference to the 'vertonung' of such and such a poem by this or that composer. It is almost as bad as the word 'rendition,' so often seen in American newspapers." And the word "proclamation," in place of "composition."

P OPE PIUS X'S rules excluding women from Catholic church choirs have already gone into effect in New York. At the Cathedral last Sunday, the 11 o'clock mass was sung by sixty male voices instead of the customary mixed choir. The chancel choir of sixty boys took part in the services as usual, making an aggregate of 120 voices. The female choirs have been abandoned, too, at the churches of the Redemptorist and Jesuit Fathers. The other churches will follow suit as soon as male singers can be obtained, and the contracts arranged which had been signed with some of the women prior to the promulgation of the Pope's edict.

T EMPORA mutantur, et nos mutamur in illis—the times are changed, and we (some of us) are changed with them. A New York evening paper recently printed the following paragraph: "Mr. Theodore Thomas will be one of the conductors at our Philharmonic Society concerts this winter. He will receive a warm welcome, for New Yorkers came to the conclusion long ago that it was a great mistake to let him leave us. Our loss was Chicago's gain." All the local papers are beginning to realize what THE MUSICAL COURIER pointed out many years ago. We are much pleased at this sincerest of all forms of flattery.

FOLLOWING out the recent suggestion of THE MUSICAL COURIER the Musical Union has decided to insist that Alfred Hertz, the conductor, join its ranks. No official action has yet been taken, but the members of the union have already instructed their delegates to make the initial moves in the matter. There is no reason why Alfred Hertz should be exempt from joining the union. To permit him a privilege which has not been granted to other conductors in New York would be setting an unwise precedent, and defeating one of the chief purposes of the union. Emil Paur was a member when he lived in New York, and he has just signified his intention of becoming a member in Pittsburgh, should the union there request him to do so. Doubtless Mr. Hertz will cede a bloodless victory to the local union by becoming a member without coercion. Such a course would be no more than right and proper.



## What the Wild Waves Say.

Sea Songs Heard by the Editor—Steamer Music—A Tip on Tips—New Tschalkowskiana—Pudding and Sauce.



ABOARD THE SS. BLÜCHER. 45° LAT. 40° LONG.,  
ATLANTIC OCEAN, OCTOBER, 1904

THE traffic on the oceans now is such a huge proportion of human movement that it forms more than a mere episodical interim in our life processes. System has gradually developed on such a scale that a definite factor is evolving, closely allied with water transit and affecting our social and moral relations, as well as commerce and finance, and political ambition. Very naturally our favorite art of music plays its role, and long since it has been customary to have music at sea on many of the numerous steamships.

On a recent western trip of the large Kaiser Wilhelm II the usual concert was proposed, and it happened that an aggregation of wealthy Americans on board suggested to make a more than average affair of it, particularly financially. But when it was learned that all the proceeds had to be paid in to the German Seamen's Fund they proposed, if a special effort were to be made, that the comparatively large sum be divided between the German and the American seamen's relief funds. This was refused by the officer of the North German Lloyd, and as a consequence there was no concert, and the German fund lost its half, which would probably have been more than the usual collection. No doubt the officer was helpless and could not assume the responsibility of altering the rule, even with the prospect of such a loss to his countrymen.

The travel of the first class on the steamships plying between American ports and Europe is about 75 per cent. American in citizenship, as the names and homes of the passengers indicate. Remove this patronage and the steamship service will be considerably reduced, and, in fact, revolutionized. This is especially the case with the German steamships, which could not by one-fourth run as they do between America and Europe without American patronage.

Why then should the German Seamen's Fund be the sole beneficiary of the concerts paid for by Americans chiefly? It seems not only unreasonable but also monumentally stupid. To divide the money received from these musical performances is not even just, for it is nearly all American money, which should be devoted to an American charity. But let us waive that point; let us agree to divide. To give concerts through the aid of Americans who sing and play or with the aid of foreign artists paid to sing and play in America, and then to collect American money and ignore totally an American charity in favor of a German charity, is not only unreasonable but a downright wrong and an offense against ethics. It should be stopped. One of the results of the action of the North German Lloyd in the Kaiser Wilhelm case was that no concert was even suggested on the Blücher of the Hamburg Line, on which this is written.

If concerts are to be given it should be understood that the collections are to be divided between the Sailors' Homes or whatever they may be, on both sides of the Atlantic. Let us therefore put an end to all these ocean musicales until this rule is adopted. Furthermore, if it is refused we may as well withdraw our patronage altogether from such hostile institutions.

### Steamer Music—A Nuisance.

The music on board of these German steamships is an abomination and a disgrace to the nation. It consists of six or eight players, who are hired as waiters for second class service, because they play the instruments à la "liddle Choi man Pand," and they receive no wages, because they are supposed to get sufficient contribution from the passengers for dispensing horrible cacophony. Every passenger, be he pleased or disgusted with these daily harbingers of discord and blatant noise, is asked to pay toward the perpetuation of the system of beggary, and under the prevailing conditions the passengers cannot refuse.

The beggars are engaged all week in the hopeful task of securing a fair amount of contribution, under the steward's control, and then, after his percentage has been deducted, the balance

is divided between the so called musicians, who immediately return to Germany to spend their alms there, although it amounts to so little individually that their careers as beggars are not seriously interrupted. The nuisance should be abated. The music itself beggars description and destroys whatever pleasure there may be in an ocean dinner. The programs are of an order that need not be referred to here, and, of course, our American vulgar coon song taste is carefully catered to, just as is the case in most fashionable European restaurants where music is dispensed, and where American "ragtime" is offered with nearly every course, to stimulate American patronage. The intelligent European derives his estimate of our musical taste and culture from that class of music.

Does it not seem about time to put an end to this disgusting process on board these liners, this beggarly system to sustain a musical travesty, and this whole outfit of tipping? Why not add the sum of the tip to the price of the passage and relieve the passenger from the odious duty of estimating total and individual tip, the tip to the waiter, the tip to the assistant, the tip to the steward, the tip to the stewardess, the tip to the chief steward, the tip to the bath keeper, the tip to the bootblack, the tip to the smoking room steward, the tip to the deck steward and the tip to the music waiter? Such a wholesale nuisance can be eliminated at once by putting the sum total on the cost of the ticket or cabin, and introducing thereby a civilized condition, which will not only make these beggars happier—for they will then know their income—but will also stimulate ocean traffic, for there are many Americans who refuse to repeat the unpleasant experiences derived from this compromising and distasteful tip system, so degrading to both sides, the giver and the sycophantic receiver.

The European tip system includes within itself its own deadly effect, as all moral wrongs do. It degrades humanity by submitting the value of one's work to the gauge or estimate of the recipient of the work. It operates just as if a pupil had the right to establish the price the teacher should charge for the lessons; as if the purchaser of this paper could dictate its price to which the publishers would be compelled to submit. It therefore degrades labor in Europe and cheapens it still more than the natural conditions would dictate, besides degrading it by reversing the natural law, which says that the worker, laborer, maker, puts the valuation on his labor, work or duty performed in accordance with the natural conditions of supply and demand. The tip system compels everyone who must submit to it to accept what each and every person may choose to give, and this is wrong morally, for it displaces the equilibrium of expense. Those who have the habit of saving, save still more by reducing the tips they pay, whereas those endowed with a sense of pity for the poor victim pay larger tips and thus sustain the beggars in their work for the stingy contingent. In fact those who pay little or no tips are kept alive by those who tip liberally, and the intermediary, the poor European workman, is the victim.

Many musicians in Europe live entirely from tips. This surely is no stimulus for artistic advancement. And I do not here refer to the street musician. Most musical institutions have a fungus growth attached to them in the shape of retainers who live on tips. In the opera houses one tips the women who have charge of the cloak room, then the woman who sells the programs, then the woman who hands you the footstool, whether you use it or not; then you must tip the concierge or housekeeper of the building in which the school or conservatory is located; then you tip the servant; then you tip the men who bring you your piano, and when they remove it you tip them again. They all exist solely on these tips.

Europe is taking its own medicine with this tip system. Its whole social fabric is feeling the effect of such human degradation, and it is one of the causes of that powerful revolution known as Socialism, which is a protest against the artificial beggary that is being cultivated in many directions, including the tip system. It is no affair of ours except as a study. If we can benefit from

the lesson we can learn how to avoid this and many other reactionary evils in the European body politic and body social.

#### Tschaikowsky and the Ballet.

Under the title, "Tschaikowsky as a Ballet Composer," Mr. A. E. Keeton contributes a highly interesting article to the October Contemporary Review. It would be beneficial to our readers to reprint the whole article, but I believe in respecting the statement "All Rights Reserved" on the title page of the Review, and shall reprint only a few extracts, hoping that others may thereby be stimulated into purchasing copies of the Contemporary Review of October in order to read the whole essay. The Contemporary Review is published to be sold, and I do not believe in robbing it of its contents and its opportunities for more sales because the law protects me. Because "Parsifal" was appropriated by some of us, it does not follow that the whole American nation is an organized banditti, anxious to secure the benefits of the labor of others because it happens to be mental or artistic.

In reading the first paragraph of Mr. Keeton's article we are enabled at once to understand the prevailing European status of the ballet as a form of entertainment:

Except as an elaborate "music hall turn," or as a fashionable but usually meaningless interlude in opera, grand ballet has never received much encouragement in England. In Germany also a ballet is apt to be dismissed as a somewhat second rate, frivolous form of entertainment. It is true that beauty and liveness of rhythm, undulating grace, "dramaticism" of movement—the distinctive attributes in a really fine ballet—are qualifications hardly applicable in themselves to the genius and nature of what we habitually style the Saxon race. In Paris and Vienna, ballet, while cultivated with enthusiasm, is appreciated almost entirely for its terpsichorean and spectacular effects, the accompanying music rarely possessing any very high order of merit. Italy, as in the case of so many other musical forms, has also been the fecund mother of ballet, and in Russia, that vast and sombre land of melancholy, where one might perhaps least have expected such a development, grand ballet has firmly established itself as an integral form of music as much as of dancing. As early as 1673 ballet had become popular at the Court of Moscow; and the Tsar Alexeý Miháilovitch organized a school of ballet as an occupation for the poor children in that city. The Tsar's idea was naturally copied by many of the nobles, who formed their own private juvenile ballet troupes chosen from among the children of the peasantry. The Empress Anna in 1737 created a permanent *corps de ballet* in her palace, twelve children of both sexes always being in training. Foreign masters were engaged, who in their turn produced a school of native instructors, and cultivated varieties of national dances were fostered and encouraged. From the outset many Russian ballets were choral, that is, the musical accompaniment was supplied by the singing of the dancers themselves. This species of vocal ballet evidently originated in the choral dances of the peasants, still to be heard and seen in some of the country districts of Russia.

Ballet had a natural opportunity for introduction on a legitimate basis in the United States, and in the early days of opera excellent replicas of ballet on a small scale were seen here. That we are fond of the rhythm of dance and that the dance is a favorite theme with us is well known, and, in fact, the most noted dancers in Europe during the past few years were two American women. On the extension of the American scheme of opera under foreign auspices in the Academy of Music and subsequently at the Metropolitan the ballet was seriously damaged because of the ignorance of the management as to its true function and the poetical allegory it contained. "Faust" performances have occasionally been given here with the Walpurgsnacht, with a ballet of 12 or 15 and one principal and two coryphées—on the large stage of our opera house. When a form of art is thus travestied it is doomed to death, and ballet needs artistic renaissance here if it is ever to stay.

Another interference with artistic ballet was the swamping of the country with "shows" of "leg dramas," inaugurated by Lydia Thompson, and the extravaganzas and spectacular exhibitions of "The Black Crook" and "The Naiad Queen" and others less well known. The ballet is, of course, not a "leg show"; on the contrary, it illustrates in that direction the malformations of the leg through the necessary development of muscle, whereas the "leg show" is an artificial effort designed to remedy natural disproportions in order to make the symmetry attractive; all, of course, for sensuous purpose. The ballet is an appeal to the graceful, the natural, the musical and the spiritual; the "leg show" is an appeal to the disgraceful, the artificial, the unmusical and the vulgar. But the degeneracy succeeded and became permanently incorporated in the American comic opera, of which it formed the actual basis, the true essence, and with this it accomplished finally the destruction of the classical ballet here.

The military march, with the impersonated males, whose legitimate place in opera is the ballet (and musically the chorus), substituted the classical ballet, and even that insipid expression of rhythm has now seen its day. With the final destruction of classical ballet the incentive for the American composer to devote some time to the grateful dance forms a ballet offers has disappeared. And what a splendid practice such composition offered for delicate orchestration, for rhythmic elaboration, and for melodic and harmonic originality. Of course we still have ragtime to work on, but somehow or other our American composers who can write are not utilizing this devoted American ideal to symphonic treatment.

#### Tschaikowsky's Confession.

Further on in the Keeton article some instructive Tschaikowsky correspondence is quoted. The London paper continues:

In January, 1889, he wrote to his sympathetic friend and faithful correspondent, Madame De Mekk: "I am in a truly miserable frame of mind. I have not only all sorts of family troubles, but after two performances of the symphony at St. Petersburg, and one at Prague, I cannot help feeling that on the whole it is a failure. The public, like myself, catches in it a note of insincerity. They applaud it not for itself, but out of kindness to me. \* \* \* Is it possible, do you think, that I have written myself out? Yesterday I was looking over my 'Fourth' symphony. It is assuredly infinitely superior to its successor.

There are those who hold that the foregoing self criticism should apply also to the "Pathétique" symphony. Tschaikowsky's chronically morbid mood can already be discovered in many episodes of his "Fifth" symphony, and while it and the "Sixth" symphony are resplendent with original and individual thematic material, and while treatment and mechanical contrivance and dramatic movement are incorporated in both, together with deep and real poetic fervor, both symphonies lack the ring, the power, the virility and the colossal grasp of the musical genius that penned the "Fourth."

Naturally, it is gratifying to find documentary evidence from Tschaikowsky's own hands indorsing the position of this paper on the relative values of his fourth and fifth symphonies. It is logical to conclude that the last symphony would have offered similar objections to him as compared with the amazing power and natural effusion of which the fourth symphony is such a glorious example. The fact is that Tschaikowsky felt that he had written himself out, and it cannot be gainsaid that the question, if unconsciously put, was a natural confession of the intelligence; and if consciously put, was the confession of an artistic conscience. He put it because he knew his work as a man and knew it as an artist. His keen instincts also gave him the clue to the motive of applause which to a great extent prevails in England and here when the "Pathétique" symphony is performed.

There are many signs pointing to a fate which Tschaikowsky will share with Rubinstein. Where is the "Ocean" symphony today? Thirty, twenty, ten years ago there were performances of it here and there, and even Rubinstein's laborious and undeveloped fifth symphony (over which certain New York critics raved with insensate Rubinstein devotion) was occasionally played. Who does public honor to those works now? The D minor piano concerto is nearly banished, and once in a while a singer will put "Es blinkt der Thau" on her program. Twenty-five years ago every amateur sang "Du bist wie eine Blume," and the world played the "Melody in F" and the "Barcarolles" dominated the piano, while chamber music enthusiasts played the opus 18 and opus 36 and the quartets. One American lady went so far as to lose \$25,000 in trying to acquaint New York and other cities with Rubinstein's "Nero."

All is over with Rubinstein. As a composer he might as well not have existed, and I fear a fate similar, although modified, for Tschaikowsky, and for the same reasons. For one, the "national" composer cannot permanently endure. He must be international; he must belong to all of us, and must appeal equally to all of us on an artistic and eclectic basis. Rubinstein was not as "national" as Tschaikowsky; that is, he did not altogether express the pessimism and hopelessness of Russia as Tschaikowsky did, the latter having been a more intense nature and a deeper dyed Russian. But he was Russian in much of his music, and rhythmically decidedly so. When at times he became German his music had a limited life only, even during his lifetime. And besides all we must remember that Rubinstein had no personal reason for the pessimism incorporated in Tschaikowsky; he, personally, flourished because he was a virtuoso also. When a composer begins to make money his nation appears to him optimistic at once—a kind of optimistic delusion, as it were.

It may seem bold to predict oblivion for Tschaikowsky, but let me cite as an instance that at this very moment his songs have been forced into the background by the songs of Hugo Wolf and Richard Strauss, although they have not affected the classic position of the Brahms lieder, or those of Schubert, Schumann and Franz. This song demand and shifting of song favoritism is always an indication of the artistic musical movement. For instance, it is impossible to drive certain Italian song classics off the programs. They belong to music, apparently, for all time. But not one song of Tschaikowsky, not one of Rubinstein, not even his "Asra," has a determined hold upon the song repertory, judging from the programs. They appear here and there, but not like songs of the classical kind, not even like some of the fixed arias of the Italian opera repertory.

All the reasons for such transient fame cannot be given in a rapid and short glance at the situation. There is a deep philosophical (and probably scientific) reason for such phenomena. The number of immortals in music is decidedly limited, considering the activity and the names of the candidates. Beethoven, for instance, seems a more colossal figure today than he did before "Tristan" or the "Nibelungen"; and Mozart appears a more profound musical artist and scientist than he did thirty or forty years ago. Why this growth on the one side and the cataclysm on the other side, a cataclysm that has destroyed hosts of names, nearly all except Gluck, Weber, Schumann, Chopin, Liszt, Berlioz, Brahms, Wagner and the Italian trinity, Verdi, Bellini and Donizetti? Why? That is nearly as profound a question as to be or not to be, if it is not in reality the very same.

Any iconoclastic attempts are dangerous, anyway. I do not profess to judge the situation. I merely present the phase as it appears today. Palestrina, Pergolese, Scarlatti, Handel, Haydn, Rossini,

Meyerbeer, Rubinstein, Tschaikowsky, the French tone poets, Grétry, Rameau, Couperin, Hérold, Méhul, Auber, Boieldieu, Halévy, Bizet and also César Franck, each and every one occupies a niche in the Temple of the Euterpean Muse; they each and all and many others are alive to the interested musician, but they do not dominate the tone world like the giants of the first order. They are not ubiquitous on the programs; they are not heard universally, except Tschaikowsky at present, with that indication of passing that preceded the disappearance of Rubinstein. Why is this thus? The addiction to a national folksong or folklore cannot be the only reason. Tschaikowsky gives it himself in his quotation afore cited.

#### Personal Acquaintance.

One must leave home, they say, to get the news. Among other interesting items that came within the radius of THE MUSICAL COURIER aural circuit was the information that a certain New York daily paper critic has been sustained for years past through the munificence of Madame Sembrich. This information comes from a member of the critic's family, who was a beneficiary for years. The fulsome praise of Sembrich in the columns the critic contributes to his daily paper may be true, but the motive, now exposed, is questionable, for the favorable explosions are the result of contact based on unalloyed metal.

I believe it was Philip Hale who followed up the platform of THE MUSICAL COURIER, in which this paper announced that it was unwise and not conducive to musical morality to have music critics on intimate terms of personal friendship with musical artists. No human nature can withstand the pressure exercised by the sentiment of friendship; it is one of the primary human sentiments, and its effects are a part of life's activities. From Jonathan and David and Damon and Pythias it has been the theme of poets and romancers, and it is today as fit a subject for a symphony as domestic affairs of a household are.

The critic of a New York daily paper who has Madame Nordica as a guest at his table even only once cannot be just to other singers. To him the woman Nordica is a more significant fact than the Nordica who impersonates Brünnhilde, and hence he will, he must, and does serve her first, no matter whether she sings the role and acts it well or not. In writing of her he cannot ignore his friend. If he did he would not be human, and if he were not human he would not be making her comfortable at his table. This makes his criticism useless. If she also, at times, gives him and his family presents, the condition is intensified that much. No doubt she admires him and his family, and these gifts are the result, but the world does not accept such explanation. That critic's functions are paralyzed in the Nordica case, and with others who are his guests. If he does not know it, the musical community does; that is all that is necessary. It is not said here that Nordica does not sing well or act well; she is not under the critical scalpel now; but I mean to say that if she did well in both, if she sang and played Brünnhilde beyond cavil, what her host might say about it would be worse than useless; it would be viewed as paid for, just as it is viewed.

Another critic, one who writes for a daily paper circulating among a special stratum of people, is known to have borrowed money from German singers and from the De Reszkés. Very naturally he needed the money, and the singers could not re-

fuse the request, coming, as it did, from a critic of music of a New York daily paper. If they cared not for his praise they did not care to incur his hostility, and they paid for his opinion in the shape of loans, the return of which was never expected. The financial transaction does not concern us, but merely the principle that a music critic should not be on personal terms of intimacy. That principle is disregarded, and that makes the certain critic's criticism useless, even for those who were never approached by him. Every time he now writes favorably of a singer or player his readers will see the loan between the lines, and his unfavorable criticism carries no weight, for the readers will say: "She refused him a loan; she must be a self reliant artist." Thus it is again seen how demoralizing it is—this personal friendship and intercourse between artists and critics. Both sides are injured, for the artist appears like a bribe giver and the critic can no longer aid him, except to relieve him or her of money.

Yet another case in point is that of the music critic writing for a daily New York paper who for money paid to him by the performing artist arranges his or her program or writes its explanatory notes. It is well known that this is a direct bribe to secure his praise in his daily paper; if he were not the critic of the daily paper he would not be known to the artist, and if he flatters himself to the contrary he is a fool and is welcome to be one. Does he not know that the artist in selecting him does so in order to destroy his value, his force and his critical power in the community? Does he not see how this has already been accomplished? Is there one critic on the New York daily press whose criticisms are as much feared by musical artists as Philip Hale? Hale has kept away from the artists on principle and as a measure of professional self protection. Every kind of a trap has been laid to capture the prize, but he has kept aloof, and hence no musician singing or playing in Boston has the patience to await his word. They are all overwrought with anxiety as to the impression they made upon him. Our New York critics has thrown aside their magic wands for a few little dollars. The moment they came down from the dignity of their position, allying themselves with institutions, working on translations, arranging programs, lecturing and competing on the platform, interesting themselves in the personal welfare of certain artists, accepting gifts and making their homes the habitations of the people they criticised, borrowing money which was not expected to be returned, having their apartments furnished or partly furnished by artists—that moment they destroyed the value and influence of their criticisms; first, in their own estimation, for they must have felt the loss of their power through the loss of their independence; secondly, in the estimation of the bribe givers, for it has the color of a bribe, even when not intended; next in the estimation of the public, which was inevitably destined to learn of this corrupt condition.

#### The Daily Press.

The editors and proprietors of the daily press—busy in politics, busy with their own ambitions, indifferent to art, and especially to music—have no conception of the corruption in existence in their music departments, and there exists no means to discover it and lay it bare. It is like in all bribery transactions: both sides are silent. But there is an opportunity this fall to observe tendencies, and let me explain how one can be traced.

Piano manufacturers are interested in pianists coming here from Europe to play their instruments.

The usual plan that brings about a deep interest for the pianist on the part of the critic is to farm out to him what is called "literary work" regarding the pianist and his program. Thereupon the manufacturer says: "I will engage the critic of the Tribune to write a biographical sketch of my pianist." "I will secure the services, for so much, of the critic of the Sun to write a pamphlet on pianistic virtuosity and the progress of piano technics, and I will engage the critic of the German daily to write an analysis of my pianist's programs. That gives me three papers to start with here in New York, and now I'll think over the others."

In this manner has the daily press been used for years past through its music departments, and frequently by concerns who have received all the benefits without advertising for one dollar in the respective papers. And how was this plan nurtured, how did it come to grow? Through the fact that piano manufacturers became acquainted with the relations flowing from the personal intimacy and friendship existing between the critics of the New York daily papers and the musical artists. If the artists could get all this praise, why not cover any emergency on the product, the piano? If the piano artist produces a "healthy tone" in the Tribune and a "penetrating tone quality" flows from his fingers in the Sun and a "tremendous volume" appears in the German paper, why, of course, the piano manufacturer points to his piano not only as the source of inspiration but as the actual *Deus ex machina*, and his critic expenses are at once considered as a splendid investment.

What does the managing editor or city editor or night editor or business manager of a daily paper suspect when he reads these phrases? Technicalities! If he but knew what "healthy tone," "penetrating tone quality" and "tremendous volume" signified in reality, he would wonder indeed!

As a matter of course the value of music criticism has fallen to nil in the New York daily press, and this has come within my knowledge as an opinion prevailing in Europe. As long as the daily press proprietors are willing to have their columns treated on such a basis they must not expect the intelligent musical community to respect the utterances flowing from them. There is no reason why the music critic of the Tribune should not be the constant guest of all musical artists anxious to placate his palate. As an individual he is a free agent who can accept all invitations and make himself famous as a wit and a scholar. It is the affair of no one; not even the affair of the Tribune. It is not the affair of THE MUSICAL COURIER at all. But as a music critic the actions of that individual are as much open to criticism as are the actions of those who are either too poor or too proud to submit to such a form of hospitality and who are treated accordingly by his pen.

First and foremost, however, it is the duty of this paper to make public this condition of affairs in this community; the remedy for such evils must inevitably follow. If what journalism preaches has no effect, then, of course, the words of our music critics fall upon the desert air, too. Either horn of the dilemma is at their refusal, and it can make no perceptible difference which they take. I assume that they would like to take both ends of the horn, but that cannot be done in this instance. I admit it is comfortable, but our good American axiom holds good here, too: "One cannot eat the pudding and have it." If they are going to do business with artists, borrow money from artists and eat puddings with artists they cannot write respected criticisms regarding these artists, or the artists who

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do not invite them and with whom they do not eat puddings. Such is the world, and it always has been so, and always will be, with artists, critics, money, dinners, puddings and all the rest of the human comedy.

BLUMENBERG.

**A**T the age of fifty-six, John M. Loretz, a Brooklyn composer and organist, is going to a small village in Mexico to end his days. He says he is not appreciated in Brooklyn. Indeed, in a column interview in a Brooklyn afternoon paper, Mr. Loretz shows he is sorely vexed over the indifference

**EXIT LORETZ FROM BROOKLYN.** of his townspeople and Americans generally. He declares he is a genius, and, in his opinion, teaching kills genius. Mr. Loretz may be a genius, but history and present day facts strongly refute what he thinks about teaching.

John Sebastian Bach was a teacher; Beethoven taught; Schubert taught not only music but the three R's to a class of unruly youngsters in a district school; Robert Schumann taught. The number of great composers and distinguished virtuosi who taught others is endless and Liszt—did not he?

Very likely many readers of THE MUSICAL COURIER would desire to know who is John M. Loretz. Outside of Roman Catholic Church circles the present generation has not heard of him. Mr. Loretz is an excellent organist, and he wrote two operas and some good church music. He won the prize offered by the Roman Church authorities for a mass at the time Pope Pius IX celebrated the twenty-fifth anniversary of his pontificate. Later His Holiness decorated the composer. But this all occurred when Mr. Loretz was a young man. Had he continued as he began his career would have been different.

No effort has been made to ascertain the name of Mr. Loretz's publishers, but whoever they are their methods seem as unbusinesslike as his own. It is childish to decry commercialism in art. When an author writes a good novel, everybody would consider him and his publishers madmen if they concealed the news. In order to get the book noticed the publishers must advertise in the daily papers as well as in the literary journals and magazines. The reviews follow, and then the world hears of it. Publicity can be secured best through legitimate advertising, and if the book, song or some more prosaic article, even in a measure, equals the claims, the advertiser will find a good return on his investment. Advertising is just, it is honest, it is modern, and it can be artistic, too, if the advertiser happens to be a person of good taste.

The matter of advertising, however, would not have prevented THE MUSICAL COURIER from saying a word about Mr. Loretz if he in late years had composed anything as good as the mass written in his twenties. Well as he was known to some of us a quarter of a century ago, his silence obliterated his name and personality until the recent announcement of his proposed departure for an obscure village in Mexico. He might write a masterpiece in such a peaceful community, but the world would be none the wiser if Mr. Loretz persists in hiding his light. There are other composers and organists in Brooklyn who will wake up at the age of fifty-six, like Mr. Loretz, and condemn Brooklyn for permitting them to languish in obscurity. Brooklyn is provincial, as a few of us well know, but when it comes to appreciation of home talent Brooklynites and the Brooklyn press go to extremes in this respect. It is this very lavish and indiscriminate praise that has beguiled the local musicians and injured the cause of music in Brooklyn. Mr. Loretz may be one who has escaped this foolish puffing, but it would make no difference, because the Brooklyn papers have a very limited circulation, even within the borough of Brooklyn. To be successful a composer must be known throughout his own country, and if his fame

spreads across the Atlantic so much the better for him.

Mr. Loretz is deserving of a line of commendation for his criticism of "ragtime" and other stuff which he says the American public prefers to real music. That is all true enough, but there is also a public eager for real music. To get a hearing for it a composer must seek the channels that lead to reasonable publicity.

**A**LL over this country the Pope's decree on Gregorian music in the Catholic churches is causing misunderstanding, discussion and even open dissatisfaction. The latest community to be heard from on the subject is Buffalo, where Bishop Col-

**THAT EDICT OF THE POPE.**

Bishop Colton appointed a committee to investigate the conditions at the local Catholic churches, and to report on the matter of making the changes which the Pope desires. The Rev. James F. McGloin, a member of the committee, was interviewed by the Buffalo Sunday News after the report had been handed to the Bishop and expressed himself as follows:

"That report is not accessible to the public. The gist, however, was that no change in church music should be attempted in this diocese for the present, in the hope that an exception to the Pope's mandate may be made in favor of this country. To establish male choirs would be extremely difficult even in the larger churches and impossible in the smaller ones. We have no money to hire singers with. Our singers give their services. To have music in the churches we must have rehearsals, and you cannot get unpaid men singers to come to rehearsals. That about sums up the whole matter. We have to rely upon the female singers, in the main, to come to rehearsals and provide music for the church services. Besides we have no money to hire male choirs. We have our parochial schools to support. They are a very great burden and take all the money which the people can spare."

Father Fallon, rector of the Holy Angels' Church, Buffalo, and a member of the Oblate Community, has his own interpretation of the Pope's mandate. He says:

"I am under the impression that there is considerable misunderstanding on the subject. I am authoritatively informed by a Roman dignitary of the Church that the exclusion of women and the exclusive use of Gregorian music are not intended. To begin with, His Holiness the Pope mentions in his *Motu Proprio* that the music of Palestrina or written in the Palestrina style is to be used. Now, can anyone tell me how Palestrina's music can be sung in this country without women's voices? Surely not with the boys that are now available. Only the boys of special schools and special training could possibly do it. Moreover, the text of the decree does not eliminate the women singers from joining in the singing of the 'ordinary' of the Mass, that is the parts supposed to be sung by the faithful, the 'Kyrie,' 'Gloria,' 'Credo,' 'Sanctus,' 'Benedictus' and 'Agnus Dei.'"

The Buffalo Sunday News supplements the discussion by an able historical exposition of the Gregorian chant (an exposition much more to the point than the recent involved encyclopedic sketch in the New York Tribune) and sums up the whole situation in this common sense fashion:

"Gregorian music is undoubtedly very beautiful if adequately sung, and if properly presented it should be sung by men's voices and without instrumental accompaniment. But how many churches can furnish a proper complement of men's voices capable of *à capella* singing? It may be added that to find singers who honestly desire to sing Gregorian music is about as difficult as finding the proverbial needle."

The musical authorities of everywhere have given it as their opinion that in view of present musical conditions the Pope's plan is ill advised, untimely and of no appreciable benefit to anyone at this moment. It remains to be seen whether Pius X and his musical counsellor, Father Perosi, realize their mistake, and withdraw an order that seems to work the greatest harm to those very persons who were to be its chief beneficiaries.

**E**VERYWHERE one hears praise for the English production of "Parsifal" in Boston last week. The press all over the country is ringing with the achievement of Henry W. Savage and his artists, and the musical public is surprised and pleased to hear that English can actually be understood when it is properly sung, and that when properly sung it is a very beautiful language indeed. For this revelation Mr. Savage will be thanked by a grateful Anglo-Saxon world no less than for the care and skill which he lavished on the musical and mechanical departments of "Parsifal." As an instance of the rare thoroughness with which preparations for the production were made, it is only necessary to recall the circumstance that when Mr. Savage found it necessary to reinforce his cast with German artists, he at once engaged Hermann Klein, a noted authority on the relation of diction to song, to coach the foreigners in our tongue, and to sponsor not only their enunciation and delivery but also to reconcile their Teutonic voices to the crags and corners of our elusive consonants. Mr. Klein spent many hours with the singers abroad, and taught them daily, even after their arrival in America. He carried out more than his contract, for he attended all the rehearsals and was able to help along the general work by valuable musical suggestion and advice, based on his many visits to Bayreuth and his long familiarity with "Parsifal" in particular. The net result of Mr. Klein's work on the Savage production has been told in the compliments which the American press has showered on the felicity of diction in the performance and the perfect union which has been accomplished between word and musical phrase. "Parsifal" sounds as though it had been written in English," said one competent critic. Mr. Klein may well be proud of such a tribute.

**T**HIS paper denied emphatically the reports which were circulated for some mysterious reason not long ago by the dailies, to the effect that the Wetzler Symphony Orchestra concerts had been abandoned, and that Mr. Wetzler would proceed forthwith to Europe. Hermann Hans Wetzler disclaims both those reports, and as a warrant of his intention to stay in this city, has just reopened his studio at No. 5 East Eighty-fourth street for his annual winter's work. He announces a piano recital, to take place in December, with a program made up principally of the last sonatas of Beethoven and larger works of Liszt. And, best news of all, Mr. Wetzler promises to make public very shortly the plans for the concerts this season of the Wetzler Symphony Orchestra. So far the only damaging thing which has been proved by a portion of the daily press against Hermann Hans Wetzler is that he is an American, and that he does not use "program notes" at his concerts. These two faults are regarded as very black crimes in some quarters.

**G**EORGES HUMBERT, professor of musical history at the Geneva Conservatory, is engaged on a complete "History of Music," which he expects to put on the press some time in 1905. The work will bear the modest title "Notes pour servir à l'étude de histoire de la musique." The plan of the first volume (there are to be two volumes) treats of Homophony, from its beginning to the tenth century; Polyphony, up to the seventeenth century; Melody and Harmony. The illustrations include a facsimile of a Delphic ode to Apollo, specimens of early Bolognese musical notation, a Petrarcha stanza set to music by Dufay, &c. Humbert is an authority on musical history and his new work will doubtless become a standard reference book in schools and libraries.

August Enna, the well known Danish composer, is at work on a big choral composition entitled "The Story of a Mother." The text is taken from Andersen's tales.



THE Wagner-Wesendonck correspondence, published by Duncker, Berlin, reveals Richard I in another phase of his boundless egotism. The seventy-fourth letter to his Mathilde Wesendonck (seventy-four! Robert Schumann, Robert Browning and Elbert Hubbard, please take notice) tells how "during a ride on the steam wagon" the bumpety-bump rhythm of the heavy German car suggested to Wagner that Beethoven's musical setting of the Goethe "Freudvoll und leidvoll," from "Egmont," was a complete failure! "Incidentally," continues Wagner, "I made some mental corrections in Goethe's lines and changed the poor rhyme: 'Himmelhoch jauchzend, zum Tode berübt: glücklich allein ist die Seele, die liebt,' to 'Glücklich allein ist, wer Redlichkeit übt.' My version plainly sounds better." There are those whose admiration for Beethoven's song is abiding, and who prefer the Goethe version of the poem to that of Wagner. But, after all, what was the changing of a mere poem to a man who tried to improve on the Bible in his "Parsifal"?



Apropos of "Parsifal," the Stockholm *Aftonbladet* protests vigorously, if somewhat belatedly, against the production, as an oratorio, of Wagner's "last and supreme opera." As a matter of fact, the work is more an oratorio than an opera. There is no action in the story, and the libretto is made up half of events that are only told about and half of events that actually occur on the stage, but have no dramatic relation to the plot or to its hero. Even the essential device of oratorio, the narrator, is resorted to in the person of Gurnemanz. The employment of this narrator proves conclusively that the story of "Parsifal," as conceived by Wagner, lacks the most necessary elements for dramatization. Whenever the plot threatens to halt and the logic of the listener to take the place of his faith in Wagner, the accommodating Gurnemanz is dragged in and made to fill up the crevices with endless sing-song narrative. He tells of events gone before and events to come, and in the meantime the stage is left bare of action. It is quite plausible that Parsifal does not understand Gurnemanz in the first act, for neither does the audience. Most of the bugaboo tales trotted out by Gurnemanz, the leading old woman of the play, by Kundry, first eccentric, and Klingsor, the "heavy," have as little psychological relation to Parsifal as they have to Mahomet, Zeus, Thor, Buddha, Ormazd or the ancient and dishonorable Mexican war god Huitzilipochli. In almost every scene of his "Parsifal" Wagner violates those Greek principles of drama which in his pamphlets and prose writings he was always preaching at his contemporaries. Consistent, infallible Wagner! "Parsifal" is an oratorio by every sign that distinguishes that musical form from opera. Put the pure fool in evening clothes, make him come out of the garden and meet Kundry on the concert platform, and at once the improbable story of his renunciation and his enlightenment by pity assumes at least a semblance of plausibility. Such things as the moving scenery in the first and last acts—where Parsifal and his talkative friend "tread water," according to Philip Hale—and the heart-rending swan incident could easily be told about by

Gurnemanz. He won't mind. The choruses are ideal oratorio music, and so are Amfortas' protests, out of place though they be in a good Christian. Wagner himself made only half-hearted objections to the performances of "Parsifal" as an oratorio, whereas he was little less than fierce in his denunciation of all "Nibelung" transplantations to the concert room. And even in that respect stern history has recorded the picture of the consistent Wagner leading concerts of his own works so that he might raise enough money to produce them as operas! It is the highest achievement of Wagner that he wrote music which lives away from the scenes he meant to portray. We do not require to see Tristan's body on the floor in order to understand and feel Isolde's threnody; and there is at least one person in this world who completely misses the sweep and passion of the "Walkürenritt" music when he is compelled to gaze at pasteboard horses and sawdust filled Valkyries hurtling brokenly over the stage on wire pulleys and wheels. "Parsifal" the oratorio not as good as the opera? Egad, it is better.



Lombroso is making sheep's eyes at politics, and in a recent issue of the *Avanti* he curries favor with a certain Roman faction by writing violently against



PROF. HUBAY AND FRANZ VON VECSEY.

Germany and the Germans. "The present friendship existing between the two nations is merely a clever diplomatic trick," says the great anthropologist. In support of his position he offers a letter written by Verdi in 1873, wherein the composer puts himself on record as follows: "Personally I regret our governmental leaning toward this people of the north. It is unpleasant to be thrown into contact with men of iron who lack a heart. We admire them and imitate them, but they are not worthy of admiration. But let us not even speak further of a nation which is destined one day to crush us out of existence." Exactly why Lombroso quotes Verdi is not clear, for in this very letter Verdi proves that he was a better composer than statesman or prophet. Far from being crushed by the "men of iron who lack heart," Italy is powerful today only because of their patronage and assistance. Was it Verdi, the musician, after all, who wrote that letter, and who saw the handwriting on the wall traced there by Wagner?



By courtesy of Daniel Frohman, the manager of Franz von Vecsey, this department is enabled to reproduce the photograph of the little violin wonder and his teacher, Prof. Jeno Hubay, of Budapest. From all those foreign places where violin wisdom

dwells, notably from Vienna, Prague, Berlin and London, have come reports that sound almost fabulous of the mastery which this child possesses over the whole violin literature, from Bach to Wieniawski. His programs differ not a jot from those done in public by the most experienced artists. He is said to play the Mendelssohn concerto like a musician, and the Paganini concerto like a virtuoso. Staid men of music have testified that the Bach sonatas, the Paganini caprices, and the dangerous Ernst and Wieniawski fireworks, with which many mature players have burned their fingers, are literally "child's play" to the amazing youngster, Franz von Vecsey. Daniel Frohman heard him in London and calls him "the only prodigy among the prodigies," which is high praise coming from a man who made money with Kubelik. Von Vecsey is making a "farewell" tour of the Continent at present, and according to cable reports is faring well indeed. He was mobbed at Budapest, his home; and when an artist is mobbed in Hungary it is sign of a great artistic triumph. Arthur M. Abell, THE MUSICAL COURIER representative at Berlin, writes that the four Vecsey concerts to take place there are sold out to the last seat. The route to New York will be via Hamburg (four concerts), Dresden, Prague, Stuttgart, Mannheim, Düsseldorf, Hanover, Wiesbaden, Cologne and Bremen (two concerts each). It is no wonder, in view of the Vecsey bulletins from abroad, that our own musical world is awaiting the coming of the marvel child with unusual curiosity and expectation.



Von Vecsey's early success came forcibly to the mind of the present chronicler when he read the story in the local papers of the suicide of Max Guhlka, who shot himself last week. Guhlka studied violin in Berlin and Vienna for over ten years, and returned to New York a month or two ago, after several foreign concert appearances. Just before his suicide Guhlka had been given a position in the Metropolitan Opera House orchestra. The Sun and the Herald said that the joy of receiving such an engagement unbalanced Guhlka's mind and drove him to his death. That is curious reasoning on the part of the papers, and if they knew anything of the workings of an artist's mind they might sooner have said that the poor boy killed himself because he could get nothing better than a position in the Metropolitan Opera House orchestra. Those of us who have marched with the musical procession abroad and have seen the fledgling ambition beat itself to bits on the unyielding strongholds of art are in a position to know what probably passed in Guhlka's mind before he took the last step; and those of us who knew Guhlka well in Berlin know that he was the very man to hold such a strict accounting with himself and to take a tragic view of what must have seemed to him like a lapse from the ideal, the almost exalted artistic goal which he had set for himself. Guhlka was in many respects an extraordinary player, and ranked high in the violin colony of Berlin, particularly as an interpreter of the classics. It seems strange that he should have become reduced so quickly to seeking a position in a New York orchestra, the last resort of the unsuccessful soloist. What a chapter could be written on the men—young and old—who scrape a living in our symphony and theatre orchestras! How many of them, no less gifted than Guhlka and no less ambitious when they, too, practiced ten hours a day in Europe and dreamed dizzy dreams of radiant triumphs. Pupils they of Joachim, Sevcik, Grün, Hellmesberger, Petri, Klengel, Becker, Haußmann; of the Paris Conservatoire, the Leipzig Conservatorium, the Berlin Hochschule, the London Royal Academy. What a chapter could be written! To all those other Guhlkas in our orchestras, braver—or less brave?—than Max, his untimely end means much; but to the Guhlkas now studying abroad it means little,

and to the Guhlkas of the future it will not even be known. The musical mill grinds on, and it will grind to nothingness thousands of our young men and women who throw themselves deliberately in its way. Stop them? No one can. This sort of writing is a wasted effort, if it be meant as an effort at all. The worst of the Guhlka incident is that its lesson is understood only by those who have already learned it. Will not someone find in this phase of music the theme for the great musical novel, a tragedy, to be called "The Crime of Music"?



The receipt of the following letter is herewith acknowledged:

Some weeks ago I wrote a protest against the advertisements of "Authorship, Music and Singing Taught by Mail." I said it could not be done. I still think so! Will you tell me (for publication if you will—if not, for me alone) if I am right? I enclose letters sent me in protest.

ELLA WHEELER WILCOX.

Teaching by mail is one thing; learning by mail is quite another. In a general way Mrs. Wilcox is right, for up to the present moment the world does not know a single example of a great mail taught author, musician or singer. Of course, much useful information may be acquired through the post, just as it may be acquired from books, manuals of rhetoric, systems of harmony and the like. But singing cannot be taught by mail for reasons obvious to every intelligent person. Instrumental music, too, comes in the category of things which the teacher can teach only by being present at the lessons. There is a firm in New York which encourages authors to send their manuscripts for criticism. The charge is 50 cents, and the firm does a prosperous and reputable business. If they were to add a department for composers they would earn the undying gratitude of American music publishers. A careful perusal of the "letters in protest" should have convinced Mrs. Wilcox that they carry no weight whatever. They are all from Chicago, and they all defend a prominent Chicago mailing concern which probably came within the scope of her criticism.

Mrs. Wilcox is fighting in a good cause, on the whole, and if she should succeed in putting a stop to some of the fraud that is practiced through Uncle Sam's singularly accommodating post office, she will be entitled to the thanks of legions of dupes, past, present and to come.



The Mozart facsimile reproduced in these columns is taken from a program which was recently found in Frankfurt and now forms part of the collection at the Mozart Museum in Salzburg. The words, "Zu Seinem Vortheil," at the head of the program, will be balm to Richard Strauss and other modern composers, who are accused by stupid persons of being "commercial"—whatever that may mean in a musician who has to support himself and his family. Cecarelli was the celebrated Vienna castrate soprano.



Music lies in the ear of the listener, like beauty in the eye of the beholder.



"At a recent orchestral concert in Düsseldorf, Richard Lange, the pianist, achieved exceptional success in the interesting D flat concerto by Sinding. A symphony by Sinding was also on the program." Sinding? Sinding? Who is Sinding? Our American orchestral conductors have not introduced us to the gentleman. Oh, yes; isn't he the one who wrote a piano piece, "Frühlingsrauschen," for amateurs?



The New York Times tells of one of the latest musical novels, whose plot, about a man and a violin, runs in this fashion:

The violin belonged to a young Frenchman who was in love with an English girl. The girl returned his affection, but her people objected. After various incidents, including a duel with a brother of his sweetheart, the young French-

man committed suicide by cutting his wrist, allowing some of the blood to flow into the violin. After a time the violin came into the possession of a musician named Luigi; he knew nothing of its history, but recognized it as a masterpiece. When he first drew the bow across the strings it seemed as if the violin played itself, a kind of weird, entrancing melody, sometimes joyous, sometimes sad. While the instrument was playing, Luigi could see, as if looking through the wall into another room, the various occurrences in the life of the young Frenchman—his lovemaking, the duel, and finally his death. He was so affected by the scene that when the music ceased he cut the strings with a knife, for fear the violin might tell its story to someone else.

Why not supply that violin with a new set of strings and wrest from it the dreadful secret? Apropos, to whom did Luigi tell what he saw, and how came the story to be written?



They have a comic opera plot in town, and it is at the Herald Square Theatre in "The School Girl," with Edna May as its star. A visit to the plot is



well worth while, even if the effulgent Edna does speak of "Hungarian" music and the librettist rhymes "passion" with "Circassian."



Max Smith takes occasion in the New York Press to say things various about the writer of "Variations." Here is Mr. Smith's opinion:

The recent report that two hundred uncorrected mistakes existed in the "Parsifal" score used by Hertz in the Metropolitan Opera House last season and were incorporated in the performances was absurd on its face, and apparently was actuated by malice. No one who knows Mr. Hertz's standing as a musician, his scholarship, his deep and painstaking study of Wagner's work (and who does not know these incontrovertible facts?) will give a moment's credence to the yarn. The writer who tried to cast a slur not only on Hertz's musical integrity, but on the newspaper critics, who he asserted, had failed to discover these alleged mistakes, would do well to draw in his horns.

Truth compels the reiteration at this time and in this place of the "yarn" and the "slur" which seem so absurd to Mr. Smith. Distressing to relate, the circumstance of the incorrect score was known late last season to several persons connected with the Metropolitan Opera House, and the mistakes were admitted by one of those persons in the presence of this writer. It is certainly astonishing that Mr. Hertz did not find some of the mistakes at

the very first rehearsal; but it is not at all astonishing that the critics did not find them at the performance. Mr. Hertz' musical ability is thoroughly understood by the undersigned, and was so understood by him when he championed Mr. Hertz in the Berlin German Times at the time the conductor became unpopular with his musicians in the Breslau Opera Orchestra. Mr. Hertz nearly lost his position then, owing to the machinations of the players and the chicanery which they practiced at every performance under his baton. It is entirely due to Mr. Hertz that twenty-five rehearsals of "Parsifal" were called in order to find and remove the errors in the orchestral parts copied from the Schott score. That speaks volumes for his thoroughness and his conscientiousness.

Had Mr. Smith read carefully the paragraph to which he takes exception he would have found that Mr. Hertz was not blamed for the 200 mistakes. Mr. Hertz conducts "Parsifal" exactly as "Parsifal" appears in the Schott edition. But the Schott edition is inaccurate, for Wagner himself found over 400 mistakes in it! He corrected them and had a new copy of the score written out. It is from this revised score that "Parsifal" is conducted at Bayreuth, not from the Schott edition. The blame for the Metropolitan "Parsifal" therefore attaches not to Mr. Hertz, but to Bayreuth and to Schott, who allowed the score to be done here without the Bayreuth revision, knowing the American version to be wrong and not authentic. In this connection let there be recorded an item of news not before published about the "Nibelungen" scores at our opera. When Emil Paur conducted Wagner operas for Maurice Grau he held his first rehearsal of the "Walküre" in Chicago, and used the identical score and parts which had done service so long for Anton Seidl. What was Mr. Paur's amazement to find 200 odd mistakes in the score and in the orchestral parts! Hours and hours were spent before Mr. Paur could locate and correct all the inaccuracies, some of them so glaring that they might well have been discovered even by the critics. And if anyone doubts this story corroboration is simple enough by merely asking Mr. Paur, who now is in Pittsburgh.



The present scribe is told to "draw in his horns." He is surprised to hear that he has horns. Hitherto he considered those knobs—which come within the moral zone, phrenologically speaking—merely the exceptionally well developed bumps of benevolence and alimentiveness. Draw them in? Never. Now lay on, Macduff.

LEONARD LIEBLING.

#### Merva Vanderbilt Musical.

MISS MERTA VANDERBILT, contralto, gave a musical at Carnegie Lyceum October 20, making her débüt on the concert stage. Admission was by invitation only. Miss Vanderbilt, although suffering somewhat from "Coulissenfeier," as our German friends say, acquitted herself astonishingly well. She has a very promising contralto voice, which, under the skillful guidance of Mme. Liska von Stammwitz, has developed from small compass and delicate fibre into a two octave organ of future promise. Her enunciation, stumbling block of many an artist, is excellent, while her phrasing shows good taste. It is evident she has worked industriously, and equally evident she has been in the hands of the brilliant stage woman with whom she is studying, Madame Von Stammwitz. With time and study there is reason to expect Miss Vanderbilt to take front rank on the concert stage.

She was well received, and showered with magnificent flowers. The stage was a bower of beauty.

Albertus Shelley, violinist, the only assisting solo artist, won golden opinions for his playing. Particularly was the Vieuxtemps Caprice in D minor effective.

Siegfried Wagner's "Bruder Lustig" is not to be produced this winter, as at first announced. The work will not be finished until next summer.

CHARLES MARTIN LOEFFLER

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MILAN, OCTOBER 19, 1904.

WITH the exception of La Scala all the theatres here have resumed their normal activity, and at the present time opera is going on at three of them. On Thursday last the Teatro Lirico commenced its usual autumn season with Giordano's "Siberia," which was given for the first time at La Scala last winter. For many reasons, and chiefly through the rather unhappy choice of the libretto, this is not one of the young composer's most successful operas, but there are portions in it of undeniably high merit. In "Siberia" he seems to be ever striving after an effect he cannot reach, and this is clearly evident in the second act, which is decidedly the best of the three. The last is disappointing. The audience listened attentively throughout the evening and applauded, though not with enthusiasm. Signora Carelli seemed to have quite recovered from the effects of that unfortunate incident following upon the strike, about which I wrote in my last letter. Her voice appeared to have suffered in no way, and she was warmly welcomed by the audience. Mugnone conducted with his accustomed vigor and was called before the curtain several times, together with the composer.



Rehearsals are now going on of Cilea's "Adriana Lecouvreur," which will be played this week. Other productions to follow will be "David," a new opera in four acts and a prologue by Amilcare Galli; Saint-Saëns' "Elena," a lyric poem in one act; Leoncavallo's "Zaza," Officci's "Chopin" and the opera that won the second prize in the Sonzogno competition, viz., "Manuel Menendez," by Filiasi.



A large audience assembled last night at the opening of the Teatro dal Verme, when Boito's "Mefistofele" was given with much success, special praise being bestowed upon those two very important elements—the chorus and the orchestra. The latter was admirably conducted by Signor Ferrari.



At the popular Teatro Verdi "La Forza del Destino" (Verdi) continues to draw a full house. "Fra Diavolo" comes next on the list, to be followed by "Nadia d'Algernon," a new opera by Francesco Medina.



As regards the operas destined for next season at La Scala, so far only three have been decided upon, viz., "Aida," "Tannhäuser" and "Freischütz." The following have also been called into question: "Stella del Nord" (Meyerbeer), "Don Pasquale" (Donizetti), "La Wally" (Catalani), and "Romeo et Juliette" (Gounod). A complete list will, however, be published within a few days.



"Vita Bretone" is the title of the new opera by Mugnone (who is now conducting at the Teatro Lirico), and it is to be produced during the forthcoming season at the Teatro San Carlo at Naples. The libretto is taken from Pierre Loti's "Pêcheur d'Islande" ("The Island Fisher").



Giordano intends to write an opera bearing the title of "Marcella," but he wishes it to be known that it will have nothing whatever to do with the drama of the same name by Sardou, for it will be to Hall Caine that he will refer for his libretto.



The San Carlo at Naples will open this year with "Roldano di Berlino," which is to be performed there for the first time in Italy, and the operas to follow will be: "Vita Bretone" (Mugnone), "La Cabrera" (Dupont), "Manuel Menendez" (Filiasi), "I Pescatori di Perle" (Bizet), "Adriana Lecouvreur" (Cilea), and "Iris" (Mascagni).



Most of the principal artists, the chorus and orchestra, &c., engaged for the experimental Italian opera season at

Covent Garden this autumn have already left Milan for London. The opening is fixed for the 17th inst. and the operas to be given will include: "La Tosca" and "Manon" (Puccini), "Andrea Chenier" (Giordano), "Carmen" (Bizet), and "Cavalleria Rusticana" (Mascagni).



Lorenzo Perosi has just completed a concerto in E flat for the violin, with orchestral accompaniment, and is now engaged upon another oratorio bearing the title of "L' Immacolata."



Another of the features of old Milan about to disappear is the Galleria de Cristoforis, the arcade known as the "Old Gallery," which was lately put up for sale by auction and bought by Tamagno, whose wealth is considerable. It is to be entirely reconstructed and a company formed for its utilization.

L. B.

#### THE HIGHEST OF ALL.

NEW YORK exchange recently propounded a question as to the utmost high range possibilities of the human voice, and among the interesting replies received was the following:

When Leopold Mozart and his famous son, Wolfgang, made their first voyage to Italy, in 1769-71, they made the acquaintance of the singer Signora Agujari at Parma. This woman possessed a phenomenal voice; in fact, no singer before or since her time could approach her. She invited the two Mozarts to dinner and consented to sing for them. In a letter recounting Signora Agujari's singing Leopold Mozart said that the upper notes were not so strong as the lower ones, but soft and charming, like the sounds of an organ. He also inclosed a sketch of the singer's exploits, of which the accompanying is a copy, showing her wonderful range. It seems almost incredible that a singer could encompass such a great range of tone, for in the accompanying drawing it will be noted that the voice goes from lower C to the same note three octaves higher:



#### The S. Coleridge-Taylor Choral Society.

[WASHINGTON CORRESPONDENCE.]

AT Convention Hall, Washington, November 16 and 17, 1904, will be held a most unique and musical festival. That a society of the character of the S. Coleridge-Taylor should prosper as it has and perform the really superior and meritorious work for which it is known, is remarkable enough. That it should have as its head a composer of world renown, whose compositions are being given by all classes, is subject for congratulation by all true lovers of music. Three grand concerts have been arranged by the society to do honor to their composer, one in Baltimore, Md., on November 18, and two in Washington on November 16 and 17. About one-third of the big Convention Hall will be cut off by a partition, giving a seating capacity of 3,000, which will, according to prospects have to be increased. At the first concert, "Hiawatha," will be given by a chorus of 200 voices, accompanied by the United States Marine Band Orchestra of fifty-two pieces. On Thursday evening the composer, S. Coleridge-Taylor, will personally conduct an entirely different program, of which the leading features will be "Three Choral Ballads," composed for and dedicated to the society. This will be their first rendition. The words are from Longfellow's poems on slavery. The chorus will also give "And the Glory of the Lord," from the "Messiah"; "O Gladsome Light" (unaccompanied), from Sullivan's "Golden Legend," and "Come Away," by H. W. Parker. There will also be renditions from his works by the composer, and selected solos by singers engaged from among the best artists. Mr. Coleridge-Taylor will play accompaniments of any of his own songs performed. Among the soloists will be Harry T. Burleigh, J. Arthur Freeman and Mme. Estelle Pinckney Clough.

Oscar Fried has been appointed the permanent conductor of the Stern Singing Society in Berlin.

Friedrich Reh-Caliga, during the past ten year heroic tenor of the Opera at Dessau, is dead.

The Cassel Symphony Orchestra will give six concerts during the season of 1904-5.

#### A PIANIST WHO IS SOUGHT.

ALTHOUGH there is an unusual and representative showing of imported piano playing talent engaged to play here this season there is an American pianist, Fannie Bloomfield Zeisler, who more than holds her own here, and who maintains more than ever her high position both in artistic and dramatic respects. As an instance, and one only of many, she is again engaged to appear with most of the prominent orchestral organizations, among them the Boston Symphony Orchestra for Boston and Providence concerts, the Philadelphia, the Pittsburgh and the Chicago orchestras.

She is again engaged for a large number of recitals in the most important cities of the East and Middle West on terms, as we learn, higher than any pianist, with the exception of Paderewski. Everywhere she is already sure to draw large audiences, as the local subscriptions indicate, illustrating the power of her position with the élite of musicdom.

Here then we find an exception to the rule that the prophet stands well in all countries but his own, for in the case of this artist her own country is no exception. Even the fact that owing to her twenty years of public playing Mme. Bloomfield Zeisler made four successful European tours, and is therefore not restricted to the appellation of "American," but rather is a world pianist, cannot suffice to explain the phenomenon, for there is no case of a European pianist coming here season after season—as Mrs. Bloomfield Zeisler appears—without finding some evidences of public indifference, whereas in her case it is a constantly growing attention and increasing interest.

We publish an artistic portrait of the distinguished virtuosa on our front page, a portrait which her many admirers and friends will be more than glad to see, for Mme. Bloomfield Zeisler is one of those artists who spend little time at the photographer's, and whose chief advertisement is her piano playing. We will probably be told by the critics this year that Mme. Bloomfield Zeisler has improved, and that her art has grown more mature. Those things are sine qua non with this artist. She improves every day because she never loses touch with her art (or her piano), and because she sets more store by musicianship than by mere mechanism. At the same time, the term "improvement" must be taken only relatively with Mme. Bloomfield Zeisler, for she long ago reached that point which by common consent is considered perfection, according to those standards by which great artists are judged. It will be a treat indeed to hear Mme. Bloomfield Zeisler this season in her well selected programs, and many musical students and music lovers all over the country look forward to her appearances as quite the banner pianistic events of the season. Mme. Bloomfield Zeisler can be as proud of her unique position in this country as this country is proud to number her among its resident artists.

#### "In Fairyland" Sung.

ORLANDO MORGAN'S dainty song cycle, "In Fairyland," was given at the Baptist Church of the Redeemer, Thursday evening, under the direction of A. Y. Cornell. The parts were well sustained. Miss Pettengill, a pupil of Mr. Cornell, deserves especial mention in the soprano role. She possesses good voice and her work was clean and flexible.

Mr. Cornell exhibited good taste in the interpretation of the cycle. His own part was sung with ease and understanding. The audience greeted him with warm applause and was appreciative throughout the program.

The other soloists were Miss Emma S. Brett, contralto, and Julian Walker, the well known basso. A short program preceded the cycle, in which William Graing King delighted the audience with several violin numbers.

#### Philharmonic Patrons.

AMONG those who have already retained their boxes for the coming season of the Philharmonic Society are Andrew Carnegie, E. Francis Hyde, John D. Rockefeller, William Rockefeller, G. S. Bowdoin, Herbert Parsons, Elkan Naumburg, Isaac N. Seligman, W. W. Wilson and Mesdames John S. Kennedy, H. Fairfield Osborn, John Riker, Henry Dimock and G. R. Sheldon.

Enrico Loschi, Italian opera composer, aged thirty-eight, has just died. Two of his operas—"Consuelo" and "La Strega"—attained Italian successes.

Copenhagen offers at present at its opera house the "Götterdämmerung," Cornelius' "Barber of Bagdad" and Saint-Saëns' "Samson and Delilah."

The opera "The Magic String," by Eugen and Vilma von Molborth, had première at Carlsruhe on October 25.

## Musical Clubs.

**Rockford, Ill.**—The Mendelssohn Club has a membership of 450 and an auxiliary chorus of sixty voices, under the direction of Harrison M. Wild, of Chicago. The Pittsburgh Orchestra has been engaged for one concert, and Professor Stanley, of Michigan University, gave an illustrated lecture on "Parsifal." The program of October 6 was arranged by Mrs. Chandler Starr, and was given by Miss Wedge, Mrs. Brouse, Mrs. Hollem, Miss Woodward, Miss and Mrs. Starr, Mrs. Watts, Mr. Olson, Mr. Hobart and Mrs. Bollman.

**Sacramento, Cal.**—The officers of the Saturday Club are: Mrs. Albert Elkus, president; Miss Maude Blue, first vice president; Miss Elizabeth Taylor, second vice president; Mrs. Louise Gavigan, secretary; Miss Aurelia M. Waite, treasurer; executive committee, Mrs. W. E. Briggs, Mrs. Frank Miller, Mrs. Frances Moeller, Miss Charlotte Schepstone, Mrs. Egbert Brown, Mrs. Esther N. Meering, Miss Florine Wenzel. Soloists already engaged are Josef Hofmann, Kopta Quintet, David Bispham, Bruce G. Kingsley, Miss Marie Nichols, assisted by Miss Emma Howe; Wilhelm Heinrich, Miss Joan Baldwin, Mrs. Carroll Nicholson, Mrs. Davis Northrup, Arthur Friedheim and Mrs. Lillie Birmingham.

**Troy, N. Y.**—The Chromatic Club has arranged concerts for December 8, Eugen d'Albert; March 2, Madame Homer and Marcel Journet later.

**Denver, Col.**—Miss Dolce Grossmayer is director of the Mendelssohn Club, and the first meeting of the season was held at her home, 648 Sherman avenue. The first program will be given on October 29, at the residence of Miss Foneta Newcomb, 1043 Josephine street. The Chaminade Trio is composed of Mrs. Geneva W. Baker, Mrs. George Spalding and Miss Dolce Grossmayer, under the direction of Joseph W. Walker.

**Seattle, Wash.**—The Ladies' Musical Club presented Harry Girard in a specially selected program of English, Scotch and American compositions on September 22. He was assisted by Miss Minnie E. Widmer and Boyd Wells.

**Mansfield, Pa.**—The Conservatory of Music has a choral society of seventy-five members.

**Denver, Col.**—The Denver Orchestral Association will open its second session on November 18 at the Broadway Theatre. Six concerts will be given, as follows: November 18, December 16, January 13, February 10, March 10 and April 7. The Baker String Quartet will give a like number of concerts, opening at the Central Christian Church. Miss Nina David and company are to be in Denver on January 20, De Pachmann March 2.

**Worcester, Mass.**—The Friday Morning Club announces four miscellaneous programs, one song recital and one lecture-recital, and a program of Christmas music, while two of the meetings are devoted to Boston composers. Three choral works will be given, Dvorák's "One Hundred and Forty-ninth Psalm," Saint-Saëns' "Npél," and Debussy's "Blessed Damozel." John A. Loud, of Boston, will be the director. Programs will also be devoted to the music of Arensky, Beethoven, Schott and D'Indy.

**Louisville, Ky.**—The performance of "In a Persian Garden" opened the musical season October 11 at the Woman's Club. Mrs. Webb, Mrs. Sapinsky and Mr. Webb were the soloists. One of the features of the season will be the production of Gounod's light opera, "The Pet Dove."

**Detroit, Mich.**—At its first concert for the season the St. Cecilia Society will present the Pittsburgh Orchestra, under the direction of Emil Paur.

**Toledo, Ohio.**—The Orchestral Club met at the home of Robinson Locke recently, when the following officers for the year were elected: Robinson Locke, president; Dr. H. A. Tobey, vice president; D. G. Robertson, secretary; James P. Locke, treasurer, and A. W. Korthauer, conductor.

**Milwaukee, Wis.**—The Tuesday Musicales Society opened its year October 4 with a meeting at the home of the president, Mrs. Walter Bishop. A paper was read by Miss Caroline West on "An Outline of the Music of the Nineteenth Century." The first rehearsal of the new choral society which Rafael Baez is organizing was held on October 4.

**Lansing, Mich.**—The Matinee Musicales opened its year's work on October 5 with a piano recital by Mrs. Heber A. Knott, of Grand Rapids.

**New Brunswick, N. J.**—The Choral Society held its first rehearsal October 3. It contemplates giving two concerts this season, rendering Mendelssohn's "St. Paul" in December and Gounod's "Rédemption" in May.

**Matteawan, N. Y.**—The Choral Society, Harry Tompkins president, began its rehearsals at St. Luke's parish

house October 4, under the direction of Walter O. Wilkinson.

**Memphis, Tenn.**—The Amateur Musical Club held its first meeting of the season October 8, with the director, Mrs. E. T. Tobey.

**Cleveland, Ohio.**—At the Hough Avenue Congregational Church a choral society has been formed, with Harvey B. Gaul as conductor.

**New Albany, Ind.**—A piano recital was recently given by Miss Maidie Watkin under the auspices of the Musical Literary Club. Mrs. R. G. McCord and D. K. Hedden also appeared.

**Cleveland, Ohio.**—The rehearsals of the Harmonic Club for the season have been resumed. The work of the season comprises the oratorio "Elijah," to be given January 24, and "The Creation," to be given on April 25. This will be the initial rendition of "Elijah" by the club and the club will be supported by the following soloists: Mrs. Seabury C. Ford and Miss Lila P. Robeson, of Cleveland; Edward Johnson and Herbert Witherspoon, of New York. The soloists engaged for the rendition of "The Creation" are Mrs. Rachel Freas Green, of Cleveland, soprano; Dan Beddoe, of Pittsburgh, tenor, and Dr. Carl Duff, of New York, bass. The director is J. Powell Jones.

**Indianapolis, Ind.**—President's Day was observed by the Ladies' Matinee Musicales October 5 at the Prophylæum with a recital by Clara Zollers Bond, soprano, and Winifred Hunter Mooney, pianist.

**Milwaukee, Wis.**—The Milwaukee Musical Society has decided to give four gala concerts during the present season as follows: November 18—Vierling's "Alarich." Soloists: Mrs. Clarke Wilson and Miss Kirkwood, Chicago; Hans Schroeder, New York, baritone. Orchestra, Christopher Bach. February 14—With participation of Maennerchor and mixed chorus. Soloist: Director Max Puchat, presenting the piano concerto of Beethoven in Es-Dur. William Berger's "Meine Goettin," by the Maennerchor, and Gade's "Erlkoenig's Tochter," and Bruch's "Fair Ellen," by the mixed chorus. May 8—"Ninth" symphony of Beethoven by mixed chorus and orchestra. Boston Festival Orchestra. May 9—Schiller festival. Bruch's "Die Glocke." The Arion Musical Club has announced the program for the twenty-eighth season of the club's organization. It will give three concerts this season. The orchestral accompaniments will be furnished by the Milwaukee Aschenbroedel Club. The season will open with Handel's "Messiah." The board of management announces the engagement of Mrs. Hiszem de Moss, Miss Pauline Woltmann, Theodore van Yorck and Herbert Witherspoon.

**Elgin, Ill.**—October 3 the Keynote Club gave the applicants' recital, which was the first regular meeting of the club to be held this year.

**Schenectady, N. Y.**—The first rehearsal of the Schenectady Club was held October 4. William G. Merrihew is director.

**Delphi, Ind.**—The Ladies' Musicales has moved into new quarters, the room being especially fitted and decorated for the use of this organization. The Ladies' Musicales has been one of the leading society organizations in Delphi for a number of years.

**Louisville, Ky.**—Andrew Broaddus has tendered his resignation as president of the Musical Club. It is likely that Thomas Elbert Basham will be chosen for the place. Mr. Basham has been for ten years corresponding secretary.

**Bloomington, Ill.**—The first meeting of the Amateur Musical Club was held October 15. The first program of the year will be an organ recital, and is in charge of Mrs. Mueller. The program committee consists of Mrs. Frank Capen and Miss Mae Christian. The officers are: President, Mrs. A. B. Fünck; vice president, Mrs. Benoni Green; secretary, Mrs. F. Capen; corresponding secretary, Mrs. B. A. Noble; treasurer, Mrs. Dr. Welch.

**Binghamton, N. Y.**—At the meeting of the Clei Club October 11 a program was given in addition to the regular numbers set for rehearsal, Miss Flora Whitney, John Bloxham, Miss Anna Stafford, Miss Louise Rowe and Miss Bessie Gillespie being the soloists.

**Phelps, N. Y.**—The Choral Society is arranging to give a concert soon, the proceeds to be used to purchase music for the winter's meetings. The program will consist of chorus numbers and selections by Miss Bulkley, Mr. Vanderhoof, Mr. Weisenbeck, of Canandaigua, and Miss Schultz, of Clifton Springs.

**Mount Vernon, N. Y.**—The new board of directors of the Mount Vernon Musical Society has elected the following officers: Hon. Edson Lewis, president; John H. Clawson, vice president; Josephine D. Ferguson, secretary; Charles C. Fearn, treasurer; W. S. Benjamin, librarian.

**Cleveland, Ohio.**—A musicales was given October 6 at the home of Mrs. Willard R. Vorce, No. 29 Olive street, under the auspices of the Cleveland Cat Club. This was

the third of a series of entertainments that the club has been giving for the benefit of the fund for a home for stray cats and dogs. About sixty people were present. The program consisted of violin solos by Mrs. Carl Vorce, accompanied by Miss Hunter; songs by Mrs. Conway W. Noble, Mrs. Krochley and Mrs. Clark; piano selection by Mrs. Lotta Welsh Dixon, and recitations by Miss Carrie Schmitz, of the Harroff School of Expression.

**Poughkeepsie, N. Y.**—The Young Ladies' Musical Club, of the Presbyterian Church, gave a musicales October 12, assisted by Isaac Platt, of Poughkeepsie; Miss Tillie Wall, pianist, and Miss Marta Wall, of New York.

**Bethlehem, Pa.**—The Bach Choir is preparing for a musical festival of three days to be given during the holiday season.

**Auburn, N. Y.**—A meeting was recently held of the executive committee of the Beethoven Choral Club for the purpose of consultation in relation to plans for the coming season.

**Franklin, Pa.**—The first meeting of the Monday Evening Musical Club took place October 11, when Dr. Hammond, George Criswell, Ed. Salter, Mr. Hamilton, Miss Jessie Baker and Miss Katherine Murrin gave the program.

### JOSEPH O'MARA NOTICES.

**H**ERE follow a few London press notices of the distinguished tenor's recent successes in English opera:

#### COVENT GARDEN ENGLISH OPERA SEASON.

If enthusiasm meant anything Joseph O'Mara scored a signal success in "Trovatore." The Irish tenor possesses a sweet voice, and one that is at all times equal to the demands made upon it by the spacious auditorium of Covent Garden, and in the more prominent numbers which fell to his share, notably in the "Miserere" duet he produced a profound impression.—Morning Advertiser.

Joseph O'Mara, who sang well, received an ovation after his song at the close of the third act in "Trovatore."—Morning Post.

Joseph O'Mara was very successful as Manrico, his energetic delivery of "Di quella pira," the closing piece of the third act, earning for him several calls in "Trovatore."—Daily Telegraph.

Joseph O'Mara was a bright and particular success in the part of Faust. He knows how to bear himself as a romantic character without any show of absurdity. He sang extremely well with distinction and brilliancy.—Pall Mall Gazette, May 23, 1904.

If we had no opera in the mother tongue we should have a small chance of making acquaintance with such a splendid artist as Joseph O'Mara. He is a singer who has held his own by the side of the great tenors at Covent Garden. We mention him because we were enabled to admire his beautiful voice and excellent acting on Saturday night, in a role which is beloved by tenors who believe themselves capable of playing one of the most effective and romantic parts in the whole range of operatic art. Of Joseph O'Mara as Faust we have said sufficient to indicate the good impression he made upon his critics, and the enthusiasm he aroused among the audience.—Morning Advertiser, May 23, 1904.

As Turiddu, in "Cavalleria Rusticana," Mr. O'Mara again proved himself a thoroughly competent representative of the character which he has already sustained at Covent Garden during the grand season.—Daily News.

The excellence of Joseph O'Mara's impersonation of Turiddu, in "Cavalleria," will be recollected by habitués of the Grand Opera season, and his reading has gathered strength by experience.—Standard.

### The Myer Studio.

**E**DMUND J. MYER has moved his studio from Twenty-third street to 318 West Fifty-seventh street. He has here resumed teaching, and prospects are bright for a promising season. The Myer studio is already a scene of activity, and many good voices are heard there daily.

The National Normal Course for Singers and Teachers, which was founded by Mr. Myer, and which he has taught with so much success at his summer school, has lately met with so much favor that he is considering the advisability of making a permanent thing of it in New York. He has been advised and urged to do this by a number of prominent and successful teachers who have been with him many summers.

Mr. Myer is now settled in one of the most commodious and beautiful studios in the city.

### Madame Roderick's Pupils.

**M**ME. EMMA RODERICK, the distinguished teacher of singing, has among her pupils many professional singers who are making names and reputations for themselves in the musical world.

Victoria Haas, a well known Western singer, gave a series of recitals in Toronto, Ont., and Olympia, Wash., which stamped her a singer of unusual merit.

Lucia Nola, another of her pupils, is with Madame Schumann-Heink in "Love's Lottery."

Miss Anna Peters, Miss Caroline Polhamus and Miss Nedra Perry are three more pupils who are singing professionally with distinct success.

## Musical People.

**Norwich, N. Y.**—Miss Florine Corbin and Miss Zaida Lee appeared in a recent concert.

**Birmingham, Ala.**—The Pollock-Stephens Institute opened its regular term with a short recital by the faculty, consisting of a piano solo by Mr. Staats, vocal solo by Mr. Loder, violin solo by Miss Laverty and a recitation by Miss Townley.

**Wheeling, Ohio.**—The Saengerfest of the Central Ohio Saengerbund will be held in Wheeling in 1906.

**Springfield, Ill.**—A few friends were entertained recently at a musicale given by Dr. and Mrs. C. R. Spicer, of South State street. Selections were played on the piano by Mrs. Charles J. Peterson and Mrs. Spicer, and violin and 'cello numbers were given by Eugene Simpson and John S. Stewart.

**Allentown, Pa.**—The annual musicale by the faculty of the seminary was given recently, Miss Stuart and Miss Ehren, teachers of piano, and Professor Butler, the new teacher of violin, taking part.

**Moline, Ill.**—Miss Minnie Tenges, of Milan, gave a piano recital at the home of F. O. Youngren, 728 Fifth avenue, Moline, recently. The program was furnished by the younger pupils of her class.

**Champaign, Ill.**—A music recital at the home of Mrs. J. A. Hoffmann was participated in by Misses Anna Coffeen, Eva Allen, Caroline Hoffmann, Bernice Youngman, Nellie Quinlan, Ada Miller, Maggie Quinlan, Ethel Brown, Pansy Higgins, Lutie Miller, Nellie Ryan, Ruby Davis, Ada Lee, Mrs. G. F. Hoffmann and Mrs. L. T. Heinz.

**Norwalk, Ohio.**—A recital has been given by Miss Fannie Reed and a few of her pupils, assisted by Otto M. Harter.

**Durham, N. C.**—The Conservatory of Music was opened on September 15.

**Ottawa, Canada.**—The second cycle of musical festivals of the Dominion will be inaugurated in the spring of 1905, by Charles Harris. Thirty-seven choruses representing 6,000 voices will take up the work of preparation during this coming winter. Sir Alexander Mackenzie will again be associated with Mr. Harris.

**Hartford, Conn.**—Within the last few weeks 150 music teachers have begun teaching in that city. With a following of from five to fifty students each this means that there are today at least 5,000 students pursuing a musical education in Hartford.

**Rock Island, Ill.**—Professor Oehlschlaegel, who has taken up his work as professor of the violin at Augustana College, gave his first recital in September.

**Canandaigua, N. Y.**—An audience of over 300 greeted Mrs. H. Wyse Jones; Mrs. H. W. Bacon, of Rochester; Miss Ella Robinson and Frank Spencer, at the concert recently given.

**Nashville, Tenn.**—Recent acquisitions to local musical circles are Dr. and Mrs. Emil Winkler, who will teach piano in the Ward Seminary Conservatory of Music this winter.

**Spencer, Mass.**—The pupils of Miss Cora Arseneault gave a largely attended piano recital at her home on Maple street on September 26.

**Macon, Ga.**—Mr. and Mrs. Minter Wimberly entertained informally at a musicale in honor of Miss Clara Wimberly.

**Elgin, Ill.**—A recital was recently given by Lyman R. Bayard, assisted by Miss Marie Heinemann and Thomas E. Perkins, accompanist.

**Newport, R. I.**—The first of Augustus H. Swan's third series of Thursday morning musicales was held September 22 at his home on Central street, the assisting artists being Henry Allan Price, of New York, and Charles P. Scott, of Boston, accompanist.

**Batavia, N. Y.**—Miss Marjory Sherwin, violinist, gave a concert on October 13, assisted by Miss Kate Tyrrell, vocalist, and Mrs. Frank Davidson, of Buffalo, accompanist.

**Piqua, Ohio.**—A musicale was given recently at the home of J. P. Raney in honor of his niece, Miss Cornelia Fields, of Bloomington, Ill. Selections were given by Misses Fleming, Urbansky, Per Dieu and Will E. Simpkinson.

**Des Moines, Ia.**—The pupil of Frank Nagel, Highland Park College of Music, gave a piano recital Tuesday, September 27.

**Wheaton, Ill.**—Miss Stella Hecker, daughter of Prof. and Mrs. Joseph Hecker, is directress of the musical department of Wheaton College. Miss Hecker introduced herself to the music lovers of Wheaton at a musicale recently.

**Aurora, Ill.**—The faculty of the Columbia Conservatory of Music has given a reception to the students and friends of the conservatory. The musical program was

by Prof. Fred Trachsel, pianist, the latest acquisition to the faculty.

**Bloomington, Ill.**—A song recital was given recently by Mrs. Mary Sage Brazelton at the home of her father on South Fell avenue. Mrs. Brazelton was assisted by Miss Ruth Coen, Miss Alvira Irving and Mrs. G. H. Coen, accompanist.

**Ashtabula, Ohio.**—A musicale has been given by the members of Mrs. Woodring's class at the home of Alfred Castle, West Walnut street.

### A Tribute to John Howard.

To the Editor of The Musical Courier:

WHEN, some weeks ago, John Howard was accidentally killed, there passed away a man of whom it truly can be said that the world in which he worked, the vocal world, was the better for his having lived. The possessor of a university education and an independent income, which he inherited, he was able to gratify his desire for knowledge without having to digress in order to earn his living.

Among the things he did was to acquire the possession of the oldest books on the voice ever published. To accomplish this he maintained a standing advertisement in certain European papers for several years. These and all the modern works he translated into English. He made it a point to hear the best singers of the day, and to do so visited the musical centres of the various countries. In association with noted physicians and assistants he did much work in the dissecting room, proving for himself the truth or fallacy of the conclusions of earlier investigators. Because he was so thorough, and carried his researches beyond those of his predecessors, he brought order out of much vocal physiological chaos.

He also discovered nine new physiological and acoustic principles. He did not content himself as others had done with a knowledge of the workings of the detached larynx, but experimented on it before removal, with the result that he demonstrated the vocal office of all the muscles connecting the larynx with other parts of the body, such as the palate, the cranium and the breast bone. He proved beyond doubt their assistance in tilting the thyroid upon the cricoid cartilage, and also proved that in so doing they become sufficiently tensed to take up vibrations from the voice box, or larynx, and add their own to those of the vocal chords. He claimed thereby to have come to a realization of the source of the power resonance and beauty of the human voice.

The practical value of his work to the vocalist then came in the gradual evolution of a system of exercises to control and strengthen these muscles, so that through practice their action would become as involuntary as the action of the muscles inside the larynx, and would require no other impulse than the intention to sing.

Twenty years ago he was active in the teaching world. Since that time he steadily reduced the number of his pupils until in the last seven or eight years he only consented to teach a few, so that he might devote himself more completely to the work that was so fascinating to him. For fear that it might be thought that he was only an anatomist I hasten to add that, although he did not publish any of his compositions, he was a composer of ability, a fine pianist and had a beautiful baritone voice; and sang as only those can who have mastered artistic styles as well as voice production.

WALTER H. ROBINSON.

CARNEGIE HALL, New York.

### We Told You So.

[Musical Review.]

I HAVE made the discovery that musical criticism in a daily paper does not give you any prestige whatever among the general public. \* \* \* Have you really any idea how few people read a musical criticism in a daily newspaper? Watch the people in the street cars and see how many read the musical columns. Watch the people in the restaurants and see how many are interested in music. Take yourself for instance, and figure out how often you read a musical or dramatic criticism in a daily paper if your attention is not particularly called to it or if you are not personally interested in the article. The press agents of artists and actors have discovered this fact long ago, for they collect the press notices to bring them especially to the notice of the public. With these remarks I do not desire to reflect on the ladies and gentlemen who write musical criticisms for the daily press. They know that as musical critics alone they could not fill their positions. They must do other work besides, either as reporter or as dramatic critic. What better proof could there be cited of the partiality with which music is regarded by our daily papers?

The Cologne Gürzenich programs for the coming winter embrace among other works Mahler's "Fifth" symphony, Handel's "Judas Maccabeus" and Richard Strauss' "Sinfonia Domestica."

## Musical Briefs.

The New York Board of Education has re-engaged Mrs. Stella Hadden-Alexander for a series of lecture recitals in the free lecture course. "Great Types of the Best Music" was Mrs. Alexander's topic for Thursday night of last week at Public School No. 27, St. Ann's avenue and 147th street.

J. W. Bixel, who completed a three years' course at the Royal Conservatory of Music in Dresden, is musical director of a large chorus in Newton, Kan. This autumn the singers, led by Mr. Bixel, are rehearsing "The Messiah," to be sung at a public concert in the late spring.

Mansfield, Pa., a town of 3,000 inhabitants, has a conservatory of music, with 150 students. The town has an orchestra of thirty-five pieces, a military band of like number and a choral society of seventy-five members. Hamlin E. Cogswell, the musical director, writes that THE MUSICAL COURIER is read and appreciated in this ultra musical community.

Gaul's "Prince of Peace" will be sung Sunday evening next at the West Presbyterian Church, under the direction of Bruno Huhn. The soloists are to be Mrs. Theodore Haughey, Mrs. Carl Alves, William Rieger and Ericsson Bushnell.

Claude Cunningham, the baritone, is booked for a number of important engagements in the West. Mr. Cunningham was the baritone of the recent Patti tour.

Grace G. Gardner, the well known teacher of singing, announces that she has resumed her work in Studio 810, Carnegie Hall, where she will teach Monday and Thursday afternoons. Miss Gardner will try voices gratuitously from 1 until 2 o'clock every Monday and Thursday.

Mrs. Babcock announces a recital of compositions by Benjamin Lambord, to be given at her studio, 810 Carnegie Hall, Wednesday afternoon, October 26, at 4 o'clock. Mr. Lambord will be assisted by Elsie Stevens, Corinne Welsh, Modest Altschuler, Edward Johnson and Edward Manning.

Heinrich Meyn, the tenor, sang at an "Elijah" evening at the Roseville M. E. Church recently and made a pronounced impression upon the audience with his excellent rendition of the solos.

A. J. Goodrich will give an illustrated musical talk this afternoon on "Memorizing," at his downtown studio, 136 Fifth avenue.

La Garde Républicaine, the national band of France, which played at the St. Louis Exposition, sailed for France on the French liner Lorraine last Thursday. A large delegation of French New Yorkers were at the pier to bid the musicians good-bye.

### An Explanation.

BECAUSE of the immediate success that has greeted the appearance of Mme. Ruby Cutter Savage and Miss Margaret Roche in New York city, I wish in simple justice to make the following explanation in order that those who have been responsible for such success may reap in full reward what is their just due.

These artists were reared under the guidance of Mr. and Mrs. Arthur J. Hubbard, of Boston, and to them alone they owe their success and their ability as performers.

I wish to avoid appearing in the light of receiving the credit for work which I have not done—credit which should properly be given to those teachers who can place before the public such examples of their work as are shown by these two singers.

Mr. and Mrs. Hubbard are also my American teachers, and I take this opportunity to say that I look up to them as I do to no other instructors in the world of singing.

As New York is the musical business centre of this country, my wife, Madame Savage, and Miss Roche, who are under the direction of the Wolfsohn Musical Bureau, will necessarily make their headquarters in this city and will coach with me while here.

Enjoying as I do the confidence of such eminent teachers to the extent of receiving from their hands their best pupils who, for business reasons solely, are brought to New York, I make this explanation that the singing world generally may place the credit proportionately where it belongs.

PAUL SAVAGE,

803-4 Carnegie Hall,  
Head of Vocal Department of the Institute of Applied  
Music.

## QUESTIONS AND ANSWERS.

## The University and Its Glee Club.

STEPHENS COLLEGE, COLUMBIA, Miss., October 5, 1904.

To The Musical Courier:

Perhaps one of the unfortunate conditions in college and university life is the indiscriminating imitation of the various manifestations of college spirit of one institution by another. I refer especially to those manifestations which are the most questionable in standard, particularly those which touch in a more or less close way the confines of the arts. Everyone who has had even the most superficial experience with schools of any kind knows that the many incarnations of college spirit usually have their origin in some other college looked upon as an authority in all matters pertaining to learning and non-learning. Consequently one is pretty well able to judge of programs of clubs from one place by those of another. Occasionally one errs in his inferences, however.

In order to avoid this probable miscalculation of the workings of the principle of imitation I not long ago sent for the programs given by the glee clubs of the leading universities of the land. As I already possessed many programs from the "lesser lights" the result of my comparisons has at least a considerable degree of fairness in it, although lack of space prevents my here giving more than extracts from the programs.

One conclusion to be drawn from comparisons of efforts of the various schools may give a curious shock to those who believe that the more financially independent a school is the higher its standard will be. For some reason the facts musical seem to show that the more means the college possesses the more inferior these programs are from both the poetical and musical standpoints. And putting my statement in still another way I have found that, on the whole, the glee club music of the larger colleges is considerably inferior in standard at least—if not in execution—than that of the schools entirely dependent upon music for the bulk of support. Mark that. The schools dependent upon music for their bread and butter—and my experience here is not confined to the examination of programs—have less of the trashy and flashy than those schools which are entirely independent of individual opinion, entirely independent of the wishes of the un aesthetically inclined.

I would sing the praises of the small college which hitches its wagon to a star and still finds it practicable to maintain healthy life.

A glee club rightly conducted is a necessity; it has a very decided mission when so managed that every element leads to what is worthy. Thus constituted it can do wonders for the raising of the standard of appreciation. All the boys are intensely interested in it and enjoy what is given them in large part by a personal sympathy. They have energy, desire, ability, and will sing what is put before them with an eagerness seen scarcely anywhere else, provided the one who conducts has a magnetic personality, and much understanding of both boy and voice.

The conceded mission of the university, of which a club of singers is a part, is the upholding of standards in all that pertains to education. But the main trouble at the base of the inferior class of music used is that the club is supposed to go on tours and advertise the school; all of which may be allowed as being a part of the modern belief in adequate publicity, certainly a great advance over the heretical methods of long ago. The question comes up, however, when does advertising have permanent and when only temporary value?

For, certainly, the advertising of a school should be perfectly in accord with the standard of a school. I take it that all other forms have a value, which in the course of time causes a discounting of the school by those who are discriminating enough to realize that an inferior advertising agent can be of but very temporary service. However that may be, let us not lose sight of the fact that a university is being advertised, and that every part of such an institution should manifest itself upon an elevation.

The saddest case with reference to glee clubs—now that they are no longer "grafts," but have their backs patted officially—is that some of the most inferior programs in question which lie before me come from universities which have a department of music. In case there is no such department of music there is, I believe, a member of the faculty appointed to act as a sort of supervisor, which reminds me of another curious case with reference to the quality of programs, viz., that in spite of some compositions just as bad as on any other program in the land, in spite of later on this club giving a minstrel show, with unspeakable poetical and musical perpetrations, about the best single numbers came last year from the glee club programs of a university in the Middle West which had no department of music. For example, there was at that time no banjo or mandolin or guitar organization with this glee club—and it is quite allowable to bring in this instrumental section as being inseparable from glee clubs, making up usually half of the programs—but there was an orchestra of about sixteen pieces, all legitimate orchestral instruments, which played, instead of

"Sleepy Sweeps," "African Dreamland," "Elephants' Promenade," "Lovey Mary" and such classics (!) Brahms' "Hungarian Dances," march from the "Leonore" symphony, by Raff; some of Mendelssohn's "Midsummer Night's Dream" music and a half dozen more things of the same good calibre; things which are attractive and thoroughly good. This was a step in the right direction.

When faculty supervision of any kind permits—as my programs show—"Darkies' Serenade," "Mr. No-It-All," "Tutti Frutti," "Hush You, Honey," "The Cat With the Baritone Voice" and above all "Black Ups"; in other words, minstrel shows, with their cheap poetry and cheaper jokes and cheapest music, music which is degrading—there is indeed something pronouncedly wrong with the prevalent conceptions of the functions of a glee club.

Even humor need not be cut out. Humor and good poetry and good music are not antagonistic. Only a few weeks ago I made a close examination of music for male voices, just to assure myself for the thousandth time that my conception of the functions of a glee club was good in practice. The material that is both good and available would tire out even the most zealous in looking over it. Let the directors of musical societies of any sort examine more carefully the shelves of the large music dealers, and there will be fewer excuses made that the supply of good and interesting things is low.

May the day come when there is an equalization of standards of the various departments in the seats of learning in the land; when there shall be colleges and universities whose every manifestation of college spirit shall function in the highest way; when these institutions—which stand, or should stand, for the highest authority in all educational matters—shall see, in every department of activity what—to paraphrase Geo. Wm. Curtis' words—ought to be desired by the people, and use all "plain and brave speech" and action to bring others to that desire.

T. CARL WHITMER,  
Director Department of Music.

## Appreciation.

DETROIT UNITED RAILWAY, 12 WOODWARD AVENUE,  
DETROIT, Mich., October 21, 1904.

To The Musical Courier:

I wish to assure you of our very hearty appreciation of the courtesy you have extended us in giving to your readers through the columns of your well known magazine so excellent and extended a notice of our "trolley song contest." The interest in the contest is growing in every direction. We are receiving inquiries from nearly every State in the Union. We can but believe that some good efforts will be produced by those who are intending to contribute and compete for the prize. Again thanking you for your kind response to our request, I remain,

Very truly yours, JOHN H. FRY,  
Assistant General Passenger Agent.

## Savage Dates.

BROOKLYN, October 20, 1904.

To the Musical Courier:

I shall be greatly obliged if you can give me the bookings of the Savage English Grand Opera Company for the season.

Very truly yours,

ADELE SCHENCK.

This information was published at length in our issue of September 28.

## Longfellow and Music.

DELAWARE, Ohio, September 29, 1904.

Editor of The Musical Courier:

Will you please tell me what poems of Longfellow's are put to music, and which, from a poetical and musical point of view, are best? MARY L. PRATT.

It would require several pages of space to write a complete answer to Miss Pratt's question. Many of Longfellow's poems have been set to music, a considerable number evidently intended by the poet to be used as songs. In England, where the Cambridge poet was very popular, they sang more than a score of years ago Pinsuti's setting for "The Arrow and the Song" and Balfe's music to "The Day Is Done." Composers of more serious schools concerned themselves more about the greater poems of Longfellow. Sir Arthur Sullivan's setting for "The Golden Legend" is a favorite. Within the past five or six years three composers have written settings for "Hiawatha," namely, Coleridge-Taylor, of London; Hugo Kaun, of Berlin, and Carl Venth, of Brooklyn. Dudley Buck, also of Brooklyn, has composed a setting for "The Golden Legend," as well as excellent scores for "Paul Revere's Ride," "The Nun of Nidaros" and "King Olaf's Christmas." The poem of that beautiful song, "Allah," by George W. Chadwick, of Boston, was translated by Longfellow from the German of August Mahlmann. "The Sea Hath Its Pearls," for which some composers have written music, is another of the Longfellow translations from the German, the original author being Heine. "Drinking Song," "L'Envoi," "The Old

Clock on the Stairs," "Noël," and some of the best juvenile poems are among other settings to be found in the music stores. Which of these settings is the more artistic is a matter that each musician must settle for himself or herself.

## PHILADELPHIA.

PHILADELPHIA, October 25, 1904.

MICHAEL SVEDROFSKY, the new concertmeister of the Philadelphia Orchestra, will arrive in Philadelphia this week to take up his work under Conductor Scheel. He has filled many important posts under European directors, and was particularly recommended by Ernst von Schuch, Königlicher General Musik Director at Dresden. He will, of course, appear as one of the soloists from the orchestra during the winter.

A male chorus known as the Bass Clef Club, of Philadelphia, has recently been organized by the men of the choir of the Church of the Ascension, under the direction of Walter St. Clare Knodle. Regular meetings are held every Monday evening at 1714 Chestnut street, Room 410. An excellent opportunity is afforded the members to sing music thoroughly at sight, the method studied being that used with such great success by Frank Damrosch in New York city. The secretary of the club is Dr. Francis Ashley Faught, and, although it has been but recently started, its progress has been rapid, and the membership is steadily growing.

The Mendelssohn Club is busy rehearsing for its first concert on December 15. A number of new and very interesting choral pieces will be given this season. These will include "Night," a transcription by Tschaikowsky, based on themes from Mozart's beautiful fantasia, and arranged by the composer for a Russian choral society. The text has been translated from the German by W. T. Baltzell, a member of the Mendelssohn Club, and its performance by this organization will be the first in this country. "Like an Angel," a part song by César Cui, the noted Russian composer, is a novelty taken from the repertory of the Russian Choral Society, and has also been translated by Mr. Baltzell. It is perhaps not generally known that César Cui holds the rank of general in the Russian army, and is professor of science in the Russian Military Academy. Other novelties to be used by the Mendelssohn Club during the present season are two songs by a French composer named Chapins, in which the voices are used in an orchestral style to bring out the tone effects of the various combinations, strings, woodwind and brass.

The second of the free organ recitals being given in St. Paul's Church, Camden, will take place this evening. S. Wesley Sears, the organist of St. Clement's Church, Philadelphia, will play, and John H. Cronise, of St. Paul's choir, will sing an aria from Bach's "St. Matthew's Passion" music. Among other things Mr. Sears will play the prelude to "Parsifal" and the "Fire Music" from "Die Walküre."

The Pennsylvania College of Music inaugurated its fall term on Monday evening of last week by a delightful concert given in Church Hall by the pupils.

The Boston Symphony Orchestra will open its twentieth Philadelphia season next Monday evening, presenting the following program: Beethoven, symphony in B flat major, No. 4; Joachim, Hungarian concerto for violin (Willy Hess); Paul Dukas, scherzo, "L'Apprenti Sorcier"; Wagner, overture, "Tannhäuser."

At the concert on the Wednesday evening following this program was given: Weber, overture, "Oberon"; Bach, three movements, orchestrated by Gericke; Chopin, concerto for piano in F minor, No. 2 (Vladimir de Pachmann); Joseph Suk, symphony in E major, op. 14.

The novelties are the symphony in E major by Joseph Suk and the scherzo, "L'Apprenti Sorcier," by Paul Dukas.

Francis Graff Stein, of this city, is arranging for a series of four evening subscription concerts to be held in the new ballroom of the Bellevue-Stratford by the following well known artists: November 21, Mme. Johanna Gadski; December 8, David Bispham; January 2, Vladimir de Pachmann, pianist, and Mrs. Shotwell Piper, soprano, and February 2, Mrs. Katharine Fisk, contralto, and Kelley Cole, tenor.

The first of a series of musical entertainments to be given during the winter season at the Normandy, under the auspices of Mr. and Mrs. E. D. Brumhall, took place last Wednesday evening. The program was opened with a piano selection by Prof. George Shortland Kempton.

followed by two tenor solos sung by H. D. Guernsey; Mrs. Russell King Miller, contralto solos; Miss Dorothy Johnstone, harpist; Mme. Cecile Hardy, of New York, soprano, and Frederick Voelker, violinist.

A large and appreciative audience listened to a recital given in the chapel of the South Broad Street Baptist Church last Wednesday evening by Miss Mary Graff, pianist; Miss Louise de Ginther, vocalist, and Miss Mabel Phillips, accompanist, all teachers in the Broad Street Conservatory, directed by Gilbert R. Combs.

The Manuscript Music Society of Philadelphia held its annual meeting in the Baker Building on October 19, and the following officers were elected: President, Henry Gordon Thunder; vice president, Frank G. Cauffman; secretary, Frederick E. Hahn; treasurer, Franklin B. Cresson, and librarian, M. Muschamp. The music committee is Dr. Gilchrist, Nicholas Douty, Frank G. Cauffman. The policy of the society has undergone somewhat of a change, inasmuch as the meetings will in the future be of a more informal character than heretofore, and an effort will be made to establish a long needed good fellowship among the members. The meeting of last Wednesday was by far the most interesting the society has had for years, and all that were present have great hopes for its future.

It looks as if the patronage of the Philadelphia Orchestral concerts is going to be very large. A number of out of town organizations have been heard from, desiring the orchestra to appear in their respective cities, but in no instance will engagements be entered into that would in any sense conflict with the Philadelphia season. The prices for the rehearsal performances have been somewhat increased, and the prices for the Saturday evening concerts have been lowered, establishing a balance that will be understood and appreciated by the public.

#### People Talked About.

(From *Leslie's Weekly*.)

OVERS of good music in America have a treat in store for them in the appearance on the concert platform during the coming season of William C. Carl, who has delighted multitudes by his performances in Festival Hall at the St. Louis Exposition. Mr. Carl went to St. Louis from Paris with Alexandre Guilmant, his friend and instructor, who is having phenomenal success here. Mr. Carl's most important musical compositions include a "Decennial Te Deum" and several organ works and songs. He is one of the busy men of the profession and progressive to a degree. His masterly performance in a concert at the Festival Hall so impressed the jury of awards that he was asked to exhibit the great organ for their benefit. At the conclusion of this trial Mr. Carl received a high compliment from M. Guilmant, who was present. "He easily demonstrates his mastery of the great organ," said his instructor, "and performs with superb technic. His phrasing, balance of tone and artistic conception justly entitle him to the applause which he received."

#### Successful Pupil of Madame Torpadie.

MISS JOSEPHINE AUMOTH, an ambitious and enthusiastic singer from the Middle West, has returned to New York for a season of study with her former teacher, Madame Torpadie (Bjorksten). Miss Aumoth has won the regard of musicians throughout Illinois and Missouri. She has been a successful teacher for the past four years. The result of her work shows in the fact that her pupils are holding the best available positions in their locality. She has been singing with good success, and has received enthusiastic commendation, both as a teacher and a singer at the State conventions. She has held the position of soloist in Calvary Presbyterian Church and also in Christ Episcopal Church in Springfield, Mo., for several years.

#### "Parsifal" Success in Boston.

(From *The New York Tribune*.)

M. SAVAGE'S production of "Parsifal" in English, which opened in Boston a week ago today, played to large business there all the week, and the sale for the present week indicates a still larger attendance. Of course, with seats at \$3, instead of \$10, and in a much smaller auditorium, the receipts for a single performance are small compared with those at the Metropolitan last winter, but still something over \$3,000, which was the sum taken in last Saturday night, is not a bad return on the investment.

#### Cappani Returns.

M. ME. LUISA CAPPANI, the well known vocal teacher, has returned from a vacation spent at her villa in Switzerland. She was the principal guest of honor at the wedding of Maud Kennedy, one of her best pupils. She has been re-elected a director of the Manuscript Society, the only lady member of the board.

#### CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

##### Eben H. Bailey.

Ope Thou Mine Eyes. Sacred	Mrs. Bertha Lincoln Heustis, Boston, Mass.
Ope Thou Mine Eyes. Sacred	Mrs. Bertha Lincoln Heustis, Brookline, Mass.
Ope Thou Mine Eyes. Sacred	Mrs. Bertha Lincoln Heustis, Dubuque, Ia.
Ope Thou Mine Eyes. Sacred	Mrs. Evelyn Johnson, Providence, R. I.
Ope Thou Mine Eyes. Sacred	Mrs. Pauline H. Clark, Boston, Mass.
Ope Thou Mine Eyes. Sacred	Mrs. Pauline H. Clark, Brookline, Mass.
Ope Thou Mine Eyes. Sacred	Mrs. Pauline H. Clark, Crawford House, White Mountains.
Ope Thou Mine Eyes. Sacred	Miss Ethel Wilder, Lancaster, Mass.
Ope Thou Mine Eyes. Sacred	Miss Ethel Wilder, Clinton, Mass.
Ope Thou Mine Eyes. Sacred	Miss Minnie Fowler Scott, Boston, Mass.
Ope Thou Mine Eyes. Sacred	Miss Helene Wetmore, Boston, Mass.
Ope Thou Mine Eyes. Sacred	Miss Helene Wetmore, Lowell, Mass.
Ope Thou Mine Eyes. Sacred	Mrs. Eva Flinn, Haverhill, Mass.
Ope Thou Mine Eyes. Sacred	Mrs. Carl Baer, Brookline, Mass.
Ope Thou Mine Eyes. Sacred	Mrs. Emma Bailey, Ipswich, Mass.
Ope Thou Mine Eyes. Sacred	Mrs. Emma Bailey, Boston, Mass.
Ope Thou Mine Eyes. Sacred	Mrs. Emma Bailey, York, Me.
Ope Thou Mine Eyes. Sacred	Mrs. Evelyn D. Hill, Georgetown, Mass.
Ope Thou Mine Eyes. Sacred	Berton O. Wetmore, Boston, Mass.
Ope Thou Mine Eyes. Sacred	Berton O. Wetmore, St. Louis, Mo.
Ope Thou Mine Eyes. Sacred	Berton O. Wetmore, Fort Worth, Tex.
Ope Thou Mine Eyes. Sacred	Berton O. Wetmore, Dallas, Tex.

##### Mrs. H. H. A. Beach.

The Year's at the Spring. Mrs. Frances Duncan Wood, Boston, Mass.	Mrs. Maude Fenlon Bollman, Brooklyn, N. Y.
The Year's at the Spring. ....	Miss Edith R. Chapman, Schenectady, N. Y.
The Year's at the Spring. ....	The Adelphi Club, Alameda, Cal.
The Year's at the Spring. ....	Mrs. Kileski Bradbury, Boston, Mass.
The Year's at the Spring. ....	Mrs. Daisy Wood-Hildreth, Boone, Ia.
The Year's at the Spring. ....	Mrs. Pillsbury, Lynn, Mass.
The Year's at the Spring. ....	Mrs. Maud Gordon Roby, Boston, Mass.
The Year's at the Spring. ....	Mrs. Maude Fenlon Bollman, Rockford, Ill.
The Year's at the Spring. ....	Miss Grace Booth, San Francisco, Cal.
Ah, Love, but a Day. ....	John Young, New York city, N. Y.
Ah, Love, but a Day. ....	Mrs. Frances Duncan Wood, Boston, Mass.
Ah, Love, but a Day. ....	Miss Bertha Wesselhoeft, Boston, Mass.
Ah, Love, but a Day. ....	George Deane, Boston, Mass.

##### Edward MacDowell.

Etude de Concert. ....	Miss Louise Ald Springfield, Mass.
Etude de Concert. ....	Miss Florence Traub, Rye, N. Y.
Etude de Concert. ....	Miss Marie Bibbs, Boone, Ia.
My Jean. Song. ....	Miss Lena Little, Boston, Mass.
My Jean. Song. ....	William B. Olds, Detroit, Mich.
Long Ago. Sweetheart, Mine. (From "Four Songs," op. 56.)	Miss Margaret Goetz, Patterson, N. J.
The Swan Bent Low to the Lily. (From "Four Songs," op. 56.)	Mrs. Salkeld, Chicago, Ill.
Two Old Songs No. 1 Described; No. 2 Slumber Song. ....	Miss May Colman, Kilburn, England.
Two Old Songs. No. 1 Described; No. 2 Slumber Song. ....	Miss May Colman, Paddington, England.
Two Old Songs. No. 1 Described; No. 2 Slumber Song. ....	Miss May Colman, Southsea, England.
Two Old Songs. No. 1 Described; No. 2 Slumber Song. ....	Miss Amy Withers, Wimbledon, England.
Two Old Songs. No. 1 Described; No. 2 Slumber Song. ....	Miss Janet Duff, Regents' Park, London, England.
Two Old Songs. No. 1 Described; No. 2 Slumber Song. ....	Miss Janet Duff, Chelsea, England.
Merry Maiden Spring. Song from op. 58. ....	Miss Mabel R. Lyon, New York, N. Y.
A Maid Sings Light. Song from op. 56. ....	Miss Mabel R. Lyon, New York, N. Y.
A Maid Sings Light. Song from op. 56. ....	Miss Gertrude Lonsdale, Kensington, England.
A Maid Sings Light. Song from op. 56. ....	Miss May Colman, Kilburn, England.
A Maid Sings Light. Song from op. 56. ....	Miss May Colman, Paddington, England.
A Maid Sings Light. Song from op. 56. ....	Miss May Colman, Southsea, England.
A Maid Sings Light. Song from op. 56. ....	A. H. Geeding, New York, N. Y.

##### John W. Metcalf.

At Nightfall. ....	G. W. Marston, Linden, Mass.
At Nightfall. ....	Lowell Redfield, Oakland, Cal.
At Nightfall. ....	Miss Constance Broadhead, Salem, Mass.
At Nightfall. ....	Mrs. Charles S. Brown, Salem, Mass.
At Nightfall. ....	Miss Eva Sherman Raymond, Salem, Mass.
At Nightfall. ....	G. W. Marston, Cliftondale, Mass.
At Nightfall. ....	G. W. Marston, Linden, Mass.
At Nightfall. ....	Lowell Redfield, Oakland, Cal.
Until You Came. ....	Miss Margaret Goetz, Saratoga, N. Y.
Until You Came. ....	Miss Tognazzi, Watsonville, Cal.
Until You Came. ....	L. B. Webster, West End, London, England.
Until You Came. ....	L. B. Webster, Guilford, England.

Until You Came. ....	Fred. Bellville, Ealing, England.
Until You Came. ....	Hickman-Smith, Birmingham, England.
Until You Came. ....	Miss Florence Juillerat, Oakland, Cal.
Until You Came. ....	W. V. Dixey, Maplewood, Malden, Mass.

#### THE RIGHTEOUS BRANCH.

##### A Christmas Cantata for Solo Voices, Chorus and Organ.

By H. CLOUGH LEIGHTER.—Op. 32.

This choral work will appeal not only to organists and choirmasters of all denominations, but also to conductors of choral societies, who require a work of some magnitude, dignified both in form and treatment. It is from the pen of one who is a thorough and acknowledged master of his art, and who, fully imbued with the spirit of his subject, has sought to outwardly express an inward and fervent love for that which he believes. In short, it is inspirational and spiritual in the extreme, and we earnestly commend it to all who desire a cantata suitable for Christmastide, in which the keynote of originality and sincerity has been sounded in no uncertain manner and sustained throughout the work.

#### DAVENPORT.

DAVENPORT, Ia., October 20, 1904.

**B** LANCHE SHERMAN gave a piano recital in Library Hall on October 12 with great success. Miss Sherman is a protégé of Mrs. Theodore Thomas, and is an exceedingly gifted young pianist. She expects to spend one more year in study before entering upon a larger professional career in Chicago.

Marion Green, basso cantante, assisted by Mrs. Alice Dutton Atwill, pianist, gave a song recital in St. John's M. E. Church on October 7.

Louise St. John Westervelt has reopened her studio on Sixth street, where she is receiving a large class of voice pupils. She has also resumed her teaching at St. Katherine's School, and is directing the choir at Grace Cathedral, besides several local choruses.

Every Friday afternoon some program of public interest is offered at the Power College of Music. Last Friday a short pupils' recital was heard. Next Friday Anna Irene Larkin will speak on physical culture.

The Harmonie Club, a chorus of some sixty women, has reorganized for the winter. Miss Westervelt is the director.

Ellery's Band played a return engagement here on Monday afternoon and evening with deserved success.

Marc Lagan, a tenor from Dubuque, gave a song recital this afternoon, under the auspices of St. Margaret's Guild of Grace Cathedral. Mrs. Alice Dutton Atwill played the artistic accompaniments.

There is one other college in this immediate vicinity which offers music courses to students, Augustana College, in Rock Island, the largest Swedish college in the West. It has 190 students registered in its music and art departments. Several changes were made in the faculty for this year, strengthening these departments considerably. Edna Lund is the voice teacher; Frank Edward Petersen and Miss Ethel Daugherty, piano; Christian Oehlschlaeger, violin, and Miss Lillie Cervin, pipe organ. Two faculty recitals have been given. On September 20 Mr. Oehlschlaeger, assisted by Madame Noack, pianist, gave the first violin recital for the season, and on October 3 Miss Daugherty played in a piano recital. Both concerts were well attended by residents of Davenport, Rock Island and Moline.

HILDA WEBER.

#### An Objection.

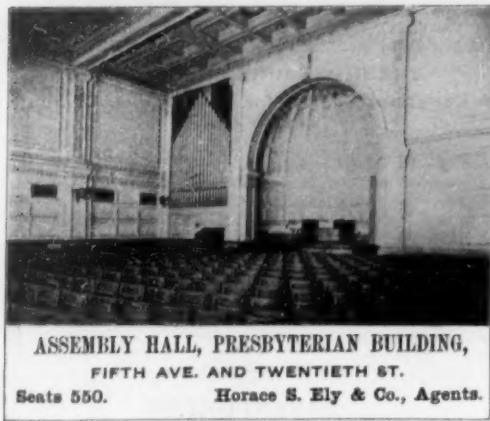
NEW YORK, October 22, 1904.

To The Musical Courier:

It is hard to understand why, in this big city, where so many first class musicians are available at a reasonable price, there should be so much mediocre talent employed, especially in the prominent hotels and restaurants. This struck me particularly at the Arena, on Thirty-first street, a resort noted for its excellent cuisine and its refined patronage. I noticed that of the six musicians who constitute the "orchestra" there, only four were actually playing, and playing very badly, too. This is a deplorable fact, and I believe that conditions in that respect will not be changed until the hotel and restaurant keepers learn to understand that nowadays, when nearly every average person receives more or less musical education, a good orchestra is very essential, especially to patrons of culture and refinement. A bad orchestra is an insult to their intelligence.

Respectfully, E. C.

Alfred Grünfeld, the Vienna pianist, is composing a new comic opera, "The Village Shrew."



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## Greater New York.

NEW YORK, October 24, 1904.

**K**ATE STELLA BURR'S annual concert at Grace M. E. Church, West 104th street, had these eminent artists: Mary Hissem de Moss, soprano; Elizabeth Leonard, contralto; Harry McClaskey, tenor; Julian Walker, bass, and Helen Burr-Brandt, harpist. As usual at Miss Burr's concerts there was a large audience, who heard much good music well performed. Mrs. de Moss sang Mattioli's "Thou Art Like Unto a Flower" and Becker's "Springtide" with fervent expression, so the audience demanded more. Mrs. Leonard sang "O Love of Thy Might" so well that she, too, had to sing again. Mr. McClaskey's beautiful voice was especially enjoyed in Nevin's dolorous "At Twilight," and Basso Julian Walker sang with sonorous voice and perfect enunciation. Mrs. Burr-Brandt played harp solos and had flattering attention. Miss Burr played ideally sympathetic accompaniments, much of the time without notes, showing her thorough familiarity with all the music. She supported the singers without intruding herself as solo pianist, and singers and audience realized she did expert work.

The second musicale at the Sumner Salter studios took place October 20, when a piano recital was given by Mr. Salter, assisted by R. W. Roberts, tenor; Blanche Butler and Lillian Mollner, sopranos, pupils of Mr. Salter. He played Beethoven's "Sonata Pathétique," three Chopin studies, a Mozart fantasia, Rachmaninoff prelude, Henselt's "If I Were a Bird," Sinding's "Frühlingsrauschen" and smaller pieces. Tomorrow's recital will be devoted to violin and piano music and songs composed by Mary Turner Salter. Miss Scott-Uda, violinist, teacher of violin at the Salter school, and several singers of prominence will assist in the program. Cards of invitation may be obtained at the school. The orchestra concert at the Majestic Theatre next Sunday night will have a new composition by Mr. Salter on the program, "Priscilla," a waltz intermezzo, originally for piano, and specially arranged for string orchestra for this occasion.

Edwin Harvey Lockhart finds this a very busy season. A steadily increasing class testifies to the appreciation of his pupils, who have in many cases successfully filled engagements on the operatic and concert stage. His lecture and song recitals are rapidly gaining favor among musical societies. This will be his busiest season, his success built on the solid ground of ability and merit, coupled with an unusually engaging personality.

Zoltan de T. Gyöngyöshalaszy entertained the members of the Shields Art Club with an hour of piano music. He played the Liszt "Liebestraum" with delicacy of touch and great expression. This was followed with several contrasting pieces, showing the variety of touch and execution

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possessed by the Hungarian pianist. Among the pieces were several of his own composition.

Frances Thurston Corbin, a vocal pupil of Mr. Kofler, made her first appearance at a musical and literary entertainment in the Frances Willard Hall of Passaic, N. J., last week. She was particularly noticed for her easy, elastic and rich tone quality and breath control. She sang with good dramatic effect "Mein Ruh ist hin," by Graben-Hoffman, and "The Night Has a Thousand Eyes," by McLean.

The three Kellert boys, in whom a circle of New York women are interested, are making fine progress on their respective instruments, piano, violin and 'cello. Ysaye is delighted with the progress of the violin player, and pronounces him a promising young genius. Mitchell Kellert recently played a piano concerto at Ysaye's home, accompanied on a second piano by Mark Hambourg, and Ralph led the orchestra.

Lillian B. Crommie, of Syracuse, later for four years in charge of the music at Cazenovia Seminary, an organist and pianist of ability, is developing her voice under John Dennis Mehan, with whom she had some lessons at Christmas and Easter week. She has been organist at both Catholic and Protestant churches, and is said to have a promising soprano voice.

Hattie Foster, an artist pupil of Madame Von Feilitzsch, who was the original discoverer and developer of Evan Williams' voice, spent some months abroad, more especially in England, where Henry Wood heard and admired her and assisted her to engagements. She has a fine soprano voice, combined with beautiful appearance. Madame Von Feilitzsch spent the summer abroad, and heard the Opera at Bayreuth and Munich.

Herman Epstein, the pianist, one of the Epstein brothers of St. Louis, who located here a year ago, is associated with Marum, the violinist, in musical enterprises. They go together to Chicago and neighborhood for concerts later. New Yorkers who have heard Mr. Epstein's playing remark its resemblance to Joseffy's.

John Barnes, a Leipsic student with Zwintscher and Krause, then with Von Bülow in Frankfort, later located in Buffalo for some years, now makes New York his headquarters. Having given technic and interpretation special study, Mr. Barnes expects to make a success here along similar lines.

Carl C. Müller, teacher of piano, harmony, counterpoint and composition, announces his removal to 125 East Eighty-fifth street. Mr. Müller is an acknowledged authority in these branches of the musical art; specially is his broad knowledge of harmony and composition respected. Some of his pupils are leading composers of the day.

The marriage of James F. Nuno, formerly of Buffalo, baritone of the Clinton Avenue Congregational Church, of Brooklyn, to Miss Gertrude S. Brown, of Buffalo, took place at the lady's home on Highland avenue October 20. After the wedding supper the pair departed for New York. Mr. Nuno sang "Fear Not" at service Sunday.

Florence Mosher resumed professional work October 1. The correspondent of the Boston Advertiser, writing from Paris June 30, 1904, said of Miss Mosher:

The American colony has had the privilege this week of hearing Miss Geraldine Farrar, of the Berlin Royal Opera. \* \* \* Miss Florence Mosher, the American pianist, contributed a large share to the artistic success of the evening. Miss Mosher as a pianist is well known over here, having appeared in several of the European capitals and awakened special interest with her interpretation of Slavic music. The numbers selected for this program included The flat ballade, nocturne and waltz by Chopin and Liszt's Hungarian Rhapsody No. 8. Miss Mosher's delightful and brilliant playing was warmly encored.

H. Loren Clements, organist and choirmaster of the Dutch Reformed Church at Elmhurst, L. I., announces the resumption of the musical services which were last season such a feature at this church. The choir and solo singers are all his pupils.

Blanche Stone-Barton, well known during her years of success as prima donna of the Bostonians, has opened a studio at Hardman Hall, where she is to be found on Tuesday and Friday afternoons. She makes a specialty of voice production, oratorio and concert singing, and German, French and Italian diction.

In honor of Fred Emerson Brooks, the California poet, a reception-musicale was given at the West End Conserva-

tory last week. Music was performed by Arthur Bergh, violinist; Joseph Maerz, pianist, and sung by Mrs. Mary Gibson, members of the faculty.

Herwegen von Ende, the head of the violin department of the American Institute of Applied Music (Metropolitan College of Music), played "Parsifal" melodies at Dr. MacArthur's church last Sunday. He gives a recital at Holy Angels' Institute, Fort Lee, and plays at a Philadelphia concert soon. Monday evening of this week he gave a recital at the American Institute.

William G. Armstrong, concert baritone, specialist in voice production, is located in an uptown studio. He is a pupil of Randegger, Shakespeare, Luckstone and others.

The soprano and alto positions at the West End Collegiate Church, formerly held by Anita Rio and Florence Mulford-Hunt, have become vacant. At Calvary M. E. Church, Harlem, no permanent soprano has been engaged, but Miss Hilde will sing there from time to time as occasion demands.

Amy Allison Grant has removed to the Long Acre Studios, 756 Seventh avenue.

Mrs. Percy Edwin Dunlop Malcolm and Dr. Malcolm are at home Wednesdays after 4 o'clock, 56 West Thirty-third street.

Mr. and Mrs. A. de Laet (Ruby Gerard Braun) rejoice on the advent of a girl baby, who is named Muriel.

### Young Virgil Pupils Play.

SIX talented pupils of the Virgil Piano School, Mrs. A. M. Virgil director, gave the second recital at the Metropolitan Temple Saturday afternoon, October 22. Laura Race, a pupil of C. Virgil Gordon, opened the program with two delightful numbers by MacDowell, "An Old Love Story" and "Czardas." The same performer closed the recital with Grieg's "Butterfly" and the Schubert-Liszt "Soirée de Vienne." Isabel Tracy and Adele Katz both played difficult numbers. Two small pupils, Florence Jacoby and Walter Abrahams, gave some remarkable technical demonstrations. Later they each performed solos. Jennie Quinn, who assisted in the technical illustrations, played over a thousand notes a minute in scale work and 400 chords to the minute in a difficult exercise.

The last of the series of three recitals will be given Monday evening, November 7, by C. Virgil Gordon.

Mrs. A. M. Virgil and three of her pupils will give a recital at Hackettstown Institute on Friday evening, October 28.

### Madame de Montjau Here.

ME. ETTE DE MONTJAU, the new dramatic soprano, arrived here Monday from France, where she has won great successes during the past five years. Madame de Montjau's tour of sixty concerts under the management of Henry Wolfsohn will open on Sunday afternoon, November 6, in Carnegie Hall, with the New York Symphony Orchestra. Madame de Montjau will remain in the United States until April.

### Louis Dannenberg's Composition.

THE young pianist Louis Dannenberg, formerly a pupil of Joseffy, is devoting some of his time to composition. His latest work, an intermezzo fantastique entitled "Yosemite," written for the piano, is very melodious. An orchestral arrangement of the piece was recently played at the World's Fair in St. Louis.

### TO VOCAL TEACHERS.

There is an opening in the City of Toronto, Canada (300,000 population), for a Catholic Vocal Teacher of standing, who could undertake the training of a Vocal Society devoted primarily to the study of Catholic Church Music. Full particulars from the

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## The New England Conservatory of Music

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FOUR OPERA SCHOLARSHIPS (\$250 each) will be awarded at a competition to take place at the Conservatory. Competitors should apply in person or by letter to

RALPH L. FLANDERS, Mgr., Boston, Mass.

## MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., October 19, 1904.

**W.** M. CROSSE has returned from his vacation and has commenced a series of thirty-seven lecture-recitals in Stanley Hall Conservatory. Bach is represented by twelve different programs; Haydn, one; Mozart, two. The Beethoven programs will comprise many selections rarely heard and fourteen of the sonatas. Two programs of Weber, two of Schubert, four of Schumann and five of Chopin will be given.

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Willard Patten gave the first of a series of recitals for his advanced pupils Saturday evening at his home on Stevens avenue. May Williams and Gussie Kollar and Mr. Patten took part in the program. Elsa Henke acted as accompanist. Miss Williams' numbers were from Massenet, Thomé and Gottschalk. Miss Kollar sang selections from Godard, Nevin and Saint-Saëns. Mr. Patten rendered exquisitely selections from Gounod, Donizetti and Behrend. The second recital will be given next Friday evening at the home of E. K. Smith, and Rose Smith and Mary Towler will give the program.

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The Thursday Musicales opened the musical season with an artistic recital given by the Kneisel Quartet Friday evening at the First Baptist Church. The quartet drew a large audience, which was very enthusiastic and appreciative. The program opened with a Schumann quartet in F major, op. 41, No. 2, which was beautifully given. The only solo on the program was given by Mr. Kneisel when he played the "Chaconne," by Bach. It was both technically and musically given. Hugo Wolf's "Italienische Serenade" was given for the first time in Minneapolis by the Kneisel Quartet and was charmingly given. The program closed with the Beethoven quartet in C major, op. 59, No. 3. It is one of the most marvelous string quartets in the world. It is with great pleasure that the people are looking forward to the return of the Kneisels in April under the auspices of the Teachers' Club.

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The admirers of the Apollo Club are looking forward to their musical season with great pleasure. The prospects are that last season's success will be duplicated. Last year every seat was taken before the first concert, and this was very gratifying to the club members. The soloists for the first concert are Katharine Fisk, of New York, and Maximilian Dick, of Leipzig. The club's work for this concert is Gounod's "Second Mass," with organ accompaniment, and is to be a special attraction. The club will appear in several à capella numbers with the assistance of Hal Stevens, the popular young baritone. For the second concert the club will again present Felicien David's symphonic ode, "The Desert," in three parts. At this concert the club will have the assistance of Mrs. William M. Crosse, dramatic reader and musician. The third concert has not been fully outlined as yet, but will be announced later. The club will have the assistance of J. Victor Bergquist, organist, of this city.

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The department of oratory and dramatic art of the Johnson School of Music has added to its corps of instructors Gladys Williams, a former graduate of the school, who will assist Mrs. Holt. The faculty concert will be given Tuesday evening, November 1, in the Plymouth Church.

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The Philharmonic Club and the Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, intend to give some of the best performances this season that the club has given. The directors expect this season to spend \$20,000 on its series of concerts. All musical people are interested in the orchestra and are hoping that it may eventually become a permanent feature in the art life of the city. The Philharmonic Club is known all through the country, and not only keeps its own high standard but engages the best oratorio artists, and the club assures its patrons that this will be a most brilliant season.

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Ellison van Hoose, the lyric tenor, who scored such great success at the Worcester Festival, has been engaged

for Elgar's "Dream of Gerontius." Edward Johnson, who won such favor last year, has also been engaged by the club. The soloists for the season include Madame Gadski, De Pachmann, David Bispham, Madame Shotwell-Piper, Marie Nichols, Anita Rio, Miss Wolmann, Herbert Witherspoon and several others who will be announced later.

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The Teachers' Club will open its course with a concert by Signor Campanari, the Italian baritone. Signor Campanari will have the assistance of Mme. Cutter Savage, coloratura soprano; Dorothy Hoyle, violinist, and Ward Stephens, pianist. The concert will be given November 14 in the First Baptist Church.

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A most delightful affair was the reception which the Thursday Musicales gave on Wednesday afternoon at the home of Mrs. Hiram C. Truesdale, on Tenth street South. The year was pleasantly opened with the reception, but the Musicales will commence the regular meetings next week. Mrs. Truesdale was assisted in receiving by Mrs. George Ricker, president, and Mrs. S. S. Brown, vice president. The decorations were simple and effective. A charming feature of the occasion was a musical program, of which Miss Clara Williams contributed several numbers in her usual artistic manner, with Hamlin Hunt, accompanist. Miss Grace Golden played two violin selections.

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Miss Wilma Anderson, Miss Phil Hartford and Miss Florence Verge have arranged a program for Friday evening in the Linden Hills Congregational Church, October 21.

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Josef Hofmann, the brilliant pianist, will be heard in recital at the First Baptist Church on Friday evening, October 28. After his recital in Minneapolis Hofmann will start East.

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Axel Skovgaard, a Danish violin virtuoso, will play at a musicale which Miss Katherine Gordon will give in St. Paul.

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The Teachers' Club has just completed the program for its Lyceum course for the season. The club has engaged brilliant artists and the course will open with the Campanari Concert Company, when Signor Campanari will be supported by Ruby Cutter Savage, soprano; Miss Dorothy Hoyle, violinist, and Ward Stephens, pianist. The first entertainment will be given on November 14. Montville Flowers, reader, will give an evening program on December 2 and a children's matinee on December 3. Madame Zeisler will make her ever welcome appearance on December 7. One of the most important musical events of the winter will occur on January 24, when Kreisler, the great violinist, and Madame de Montjau, the brilliant soprano prima donna, will be heard in concert. Hekking will also be heard in concert on February 9. Dr. Herbert Willetts will lecture on a literary subject on February 24.

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Willard Patten has issued a dainty brochure which is of much interest to singing students and all musicians. Mr. Patten has always been recognized as one of the most staple musicians and teachers and he has produced a number of exceptionally virile works, the oratorio "Isaiah" having been accepted as one of the strongest compositions of its kind by any of the modern music writers. Mr. Patten's studio is at 620 Nicollet avenue. C. H. SAVAGE.

## Boston Symphony Programs.

THE programs for the opening concerts of the Boston Symphony Orchestra at Carnegie Hall are as follows: Thursday evening, November 3, Weber's "Oberon" overture; three movements by Bach, orchestrated by Mr. Gericke; Chopin's F minor piano concerto and Joseph Suk's E major symphony, op. 14. The pianist will be Vladimir de Pachmann. Saturday afternoon Beethoven's "Fourth" symphony, Joachim's Hungarian concerto for violin, Paul Dukas' new scherzo, "L'Apprenti Sorcier," and Wagner's "Tannhäuser" overture. The violinist will be Willy Hess, the new concert master of the orchestra.

## COLUMBUS.

COLUMBUS, Ohio, October 21, 1904.

**A**RNOLD DOLMETSCHE and his company will be here with his display of antique instruments, with which they give a lecture-recital on the evening of December 6. There is a widespread interest in this entertainment, both by musicians and those interested in musical history.

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Da Motta, the Portuguese pianist, will give a recital in the Board of Trade Auditorium Wednesday evening, March 5.

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Arthur Foote will give an evening of his compositions at the second artists' recital given by the Women's Musical Club. A quartet for strings and piano, a cycle for women's voices, two groups of piano numbers and two groups of songs will make a varied program. The Sunday previous to the recital the choirs of the leading churches will present all Foote numbers, organ voluntaries, anthems, Te Deums and sacred solos.

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Cecil Fanning will give three song recitals on the evenings of Monday, October 24; Monday, October 31; Monday, November 7, in the studio of H. B. Turpin.

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The first twilight concert for the season will be given Friday afternoon at 4 o'clock in the chapel of Ohio State University.

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A very interesting and exclusive organization is that which is known as the Eight Hand Club, which is composed of four of our best musicians, who meet weekly for their own pleasure and profit, to study and play the symphonies and such of the masters' works as are arranged for eight hands on two pianos. The members are Mrs. Frances Houser Mooney, Miss Rosa L. Kerr, Miss H. H. McMahon and Mrs. Christian C. Born. Occasionally a few friends are invited in to an informal recital, but the object is primarily for mutual improvement. All the meetings are held at the residence of Mrs. Mooney, 1505 East Broad street.

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Hermann Ebeling has just returned from his summer in Vienna. He was not accompanied by his wife and daughter Elise. They will remain a few weeks longer. Mr. Ebeling took with him one of his gifted young pupils, Marie Hertenstein. Not finding his old master, Leschetizky, in Vienna, Mr. Ebeling took the young maiden to Bad Ischl, where Leschetizky lives. Miss Hertenstein played the "Sonata Appassionata" (Beethoven) and some etudes by Chopin. The master said: "You play well, very well, and have had a most excellent teacher." After Leschetizky returns to Vienna he will accept Miss Hertenstein as a pupil. He says she "is cut out for a concert pianist."

ELLA MAY SMITH.

## Great Success of a Montefiore Pupil.

**M**ISS FORREST, a pupil of Caroline Montefiore, is again meeting with pronounced success wherever she is heard. The following is an extract from the Newark Evening News, September 20:

"Another newcomer who leaped into favor as soon as she lifted her voice is Miss Almyra Forrest. On her first appearance her refined and youthful femininity; but when her to all with an eye for dainty femininity; but when she disclosed a pure, bright and fresh soprano, whose musical tones were controlled with more art than is usually observed in the singing of a prima donna in productions of this order, she advanced far in the esteem of those capable of appreciating her finesse in vocalization."

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## SAN FRANCISCO.

SHERMAN, CLAY & CO.'S,  
SAN FRANCISCO, October 17, 1904.

**H**OFMANN has come and gone, leaving behind him old ties renewed and new ones made. The Tivoli Opera House on Sunday afternoon was filled and in the audience were all of our best professional musicians, making up a representative audience and one to whose intelligent appreciation of the splendid program given it must have been an inspiration to play. Certainly, whatever the cause, Hofmann was in his best mood and the different numbers fairly rippled from his fingers. The Mendelssohn lieder were encored over and again, but were not repeated, the first encore being the Chopin berceuse, which he played with great poetry of interpretation. The feeling in the audience ran into audible "Bravos!" and Hofmann, catching the contagion, played in a manner that exceeded even his best work this season. The "Sonata Appassionata," lacking the power given it by other artists who have played it to us, had more poetry and real dramatic feeling behind it for the repression in technical display. Indeed, Hofmann is never spectacular and one feels with every hearing that here is the true artist who feels in his own soul that which he pictures to his listeners. The whole program from first to last—a splendidly arranged and selected program it was, too—was enjoyed to the last echo by the audience, who expressed their pleasure in the only form vouchsafed those who wait on a great artist—"Bravos!" and cries of delight accompanied by the sound of many "glad" hands and even the stamping of excited feet. The rhapsody No. 2 was exceedingly brilliant, and in the brighter parts was taken at a very rapid tempo. The "Polonaise Fantaisie," by Chopin, seldom heard here, was given a most poetic and Chopinly reading, as was the "Barcarolle," also a favorite number too seldom heard. One would have to take each number separately to do justice to the program, and the whole was crowned in the last encore, which we had been awaiting on Hofmann's promise with bated breaths, the "Beautiful Blue Danube," which truly no one could render as does the young artist to whom is ascribed this most beautiful and difficult setting of Strauss' oldtime favorite that sets feet to patting the floor in spite of one. In the greenroom Hofmann was besieged by a bevy of enthusiastic and admiring misses for his autograph, which he very obligingly wrote by dozens on the programs handed him for the purpose. Afterward in a breathing interval a few words were possible in which an *au revoir* could be said, and the assurance received that in another three years at the longest Hofmann would return to us. His closing program is given below:

Prelude and Fugue, D major.....	Bach-D'Albert
Lieder Ohne Worte.....	Mendelssohn
Sonata Appassionata.....	Beethoven
Polonaise Fantaisie.....	Chopin
Barcarolle.....	Chopin
Impromptu, G flat major.....	Chopin
Valse, C sharp minor.....	Chopin
Valse, A flat major.....	Chopin
Prelude, N. 25.....	Chopin
Chants Polonaise, G major.....	Chopin
Polonaise, A flat major.....	Chopin
Isolde's Liebestod.....	Wagner
Feuerzauber.....	Wagner
Etcetera.....	Moszkowski
Rhapsodie No. 2.....	Liszt

The concert given by Hofmann at Sacramento before the Saturday Club was a brilliant success. This concert was the opening function of the Saturday Club's season. The Congregational Church was filled with an audience of the most enthusiastic timbre, many out of town people being present. The Sacramento press notices were very enthusiastic in the expression of their appreciation of the work of this truly great artist, only one instance being noticed where Hofmann's work was spoken of as "immature," this piano virtuoso of twenty-nine years whose entire life has been given to the study of the hidden meaning in the works of the masters! But so it is—"Fools rush in where angels fear to tread." It is more easy to criticize than to accomplish. The program played to the Saturday Club was that of our second concert here, including the delightful old French numbers, the

Schumann carnaval and the nine Chopin etudes, a final encore, his own mazurka, being given.

Of the concert given by Wilhelm Heinrich, the blind tenor, before the Saturday Club, the Sacramento Union is best quoted as giving a most graphic account:

The Saturday Club held its 154th recital yesterday, and despite the rainstorm the spacious auditorium of the Congregational Church was filled by an audience of members and guests of the club. The "Art Song Recital" was by Wilhelm Heinrich, tenor, and it was the most novel of any entertainment ever given by the club. The singer is a blind man; he is a lecturer and is his own accompanist. He may be said to be a song analyst, having the art of saying much in a very few words, and of conveying to his hearers clearly his thought concerning the source, character and purpose of the compositions he interprets. Mr. Heinrich's accomplishments seem all the more wonderful when we realize that he has been blind since his seventh year, and in all his work he has been handicapped by this affliction. He inherited an inspiration, however, for his father lived at Bayreuth in the atmosphere of the Wagner operas. His voice is a pure high tenor, rather light, but marked by true expression. Without robustness and with very little effort the voice of the singer is engaging, and may be said to be birdlike in the purity of its tones. The recital opened with Beethoven's "Adelaide"—"an immortal love song." Then followed four seventeenth century songs—German, French, Italian and English. He next analyzed and sang three Shakespearean songs, beginning with "Hark, Hark the Lark." Then came in order Von Fielitz's "Eiland" (song cycle), seven gypsy songs from Brahms, Dvorak and Clay, and lastly a cluster of songs—Gounod's "Biondina Serenade," Yradier's "Cuban Habanera," Wakefield's "A Bunch of Cowslips," Dresel's "The Violet," C. Chamindie's "Viens, mon bien aimé," Strauss' "Standchen," and Schubert's "The Erlking." It was an entertainment the novelty of which gave it peculiar interest, and that the audience enjoyed it was manifested by the sincerity and heartiness of the applause bestowed upon the blind silvery voiced singer.

The white and gold ballroom at the new St. Francis Hotel was filled with a brilliant and fashionable audience on Friday night, the occasion being the opening concert of the musical season, and the program being rendered by Mme. Fannie Francisca, prima donna soprano of the Royal Theatre, Amsterdam, assisted by Eugene Marcellino, pianist. Madame Francisca probably never sang better, her voice filling the large room either in forte or pianissimo passages, her trill and coloratura work calling forth enthusiastic applause. The "Laughing Song" from "Manon Lescaut" was a fine expression of her execution, and the aria from Verdi's "Traviata" was considered by some the best work of the evening. The musical timbre of her voice, however, was really best shown in her only encore, "The Last Rose of Summer," which displayed a tone quality not possible in the more florid coloratura passages of other numbers. The dramatic force to which madame is used in expressing herself in her operatic work is not hidden in her concert numbers, and shows itself in every line of her song. It was a fine program and one greatly enjoyed, as was amply attested by the encores proffered. Madame held a levee to a small circle of choice friends in the elegant reception room of the hotel after the last number. Following is the program. Mr. Marcellino's best number was the Godard mazurka. His accompanying was very sympathetic and enjoyable.

Aria, *Le Cid*..... Massenet

Si mes vers avaient des ailes..... Hahn

Manon Lescaut..... Auher

Aria, *La Traviata*..... Verdi

Piano solo—  
Andante du Fifth Concerto..... H. Herz

Second Mazurka..... B. Godard

Valse, Voci di Primavera..... Joh. Strauss

Piano solo, Armonia..... Ketterer

Lakme..... Delibes

Aria, Louise..... Charpentier

Valse, Romeo et Juliette..... Gounod

Aria, Hamlet (Mad Scene)..... Thomas

The concert was under the direction of Ralph Pincus.

On Friday night also occurred the grand testimonial concert tendered to Richard Lucchesi by the Pianistic Club, whose active members are Mmes. Lizzie Chamot and Hattie Wilson, and Misses Sadie A. Wafer, Mabel Vanderhoof and Alice Dunn. These were assisted by Mme. Christine La Barraque, who is soon to depart for the East; Misses C. Zimmer, L. Bargelata, A. Cotter, M. Lutz; A. Gwynn, Nathan Landsberger, L. Shoeniger, M. Fleishman, W. G. Callinan, A. Regensberger, C. Goerlich. The concert was given at the United Crafts and Arts Building, 147 Presidio avenue, under the patronage of the following: Mrs. Harriet McCarthy, Mrs. California

Newton, Mrs. Adele Saloman, Mrs. Otto Bendix, Dr. Herbert C. Moffit, Dr. and Mrs. L. Pawlicki, Edward L. G. Steele, Dr. and Mrs. Louis Bazet, Dr. and Mrs. J. A. Wiborn, Miss Grace Llewellyn Jones, Mr. and Mrs. J. Fagothey, Mrs. Oscar Mansfeldt, Mrs. Arthur Regensberger, August Chamot, Mr. and Mrs. W. S. Franklin, Mrs. Albert M. Scott, Mrs. J. K. Martin Hoagg, Mr. and Mrs. W. F. Davis, Mrs. Armand Cailleau, Dr. Orloff N. Orlow and W. N. McCarthy.

The program was as follows:

## PART FIRST.

Overture, *Genoveve*..... Schumann

\*Minuetto Antico (1680)..... De Meglio

Marche Militaire (for two pianos, eight hands)..... Schubert

Miss Lizzie Chamot, Mrs. Hattie Wilson, Miss Sadie A. Wafer, Miss Mabel Vanderhoof, Miss Alice Dunn.

(Interchanging parts.)

\*Ciaccona, Per Violin e Piano su Basso Numerato (1685).... Vitali

N. Landsberger and R. A. Lucchesi.

\*Sextet of Lucia (for the left hand alone)..... Leschetitzky

Miss Sadie A. Wafer.

Pleurez mes yeux, from *Le Cid*..... Massenet

Miss Christine La Barraque.

N. B.—Numbers marked with the asterisk (\*) are performed for the first time in San Francisco.

## PART SECOND.

Capriccio Brillante, op. 22..... Mendelssohn

Miss Lizzie Chamot and String Orchestra.

Pastorelle..... Haydn

At the Eastern Gate..... Tours

Eglogue..... Lucchesi

Miss Christine La Barraque.

Flute obligato by Miss Agata Cotter.

Italian Profiles in Form of Dances, op. 35, No. 2..... Lucchesi

(For two pianos, eight hands.)

Roma—Maestro.

Torino—Allegro non troppo.

Napoli—Allegro risoluto.

Venezia—Allegro sostenuto.

Genova—Allegro comodo.

Firenze—Allegretto grazioso.

Milano—Allegro energico.

Palermo—Allegro con fuoco.

Bologna—Allegro appassionato.

Italia—Allegretto, Largo Allegro, Vivace.

Miss Lizzie Chamot, Miss S. A. Wafer, Miss Mabel

Vanderhoof, Miss Alice Dunn.

Gran Scena e, aria from *Don Carlos*..... Verdi

(Arranged by R. A. Lucchesi.)

Miss Christine La Barraque.

(Accompanied by two pianos, eight hands.)

Miss Alice Dunn, Miss S. A. Wafer, Mrs. Hattie

Wilson, Mrs. L. Chamot.

(And String Orchestra.)

Richard A. Lucchesi, director.

Thursday night at Steinway Hall the recital of the pupils of Grace Davis-Northrup (vocal) and Alex. Stewart, violin, takes place. A fine program has been arranged.

Mr. and Mrs. Don Pardee Riggs, who have been studying in Boston for the past three months, returned to Fresno to open a studio, and opened the season's work with a recital at Columbus Hall. The following talent took part in the program: Mrs. Don Pardee Riggs, soprano; Miss Ima Isabelle Millward, dramatic reader; Miss Esther McBean, pianist; Don Pardee Riggs, violinist. The program included musical numbers from Accolay, Tschaikowsky, Benj. Godard, Mrs. H. H. A. Beach, Arthur Foote, Oscar Weil.

Study in Boston was pursued under Mme. Gertrude Salsbury, Emil Mahr, Arthur Foote, Stephen Townsend and B. J. Lang.

The Ben Greet Players presented "Twelfth Night" at Lyric Hall this week, with the same success that characterizes all their work. Constance Crawley was an ideal Viola, a part that fits her perfectly, and won new laurels for her among her constant admirers. Ben Greet's Malvolio and the Maria of Agnes Scott were fine bits of comedy. Sidney Greenstreet was as comical in the part of Sir Toby as he made his Dogberry in "Much Ado About Nothing." Much enjoyment was given in the early century style of music rendered, the songs "O Mistress Mine" and "Come Away, Death," being set to music by Oscar Weil; the other music was traditional. Next Saturday the company plays at Mills College "As You Like It," al fresco, and "The Merchant of Venice." Constance Crawley will be a bit of natural poetry in the part of Rivalamonde, and her splendid talent will have a chance to display its powers in the character of Portia.

MRS. A. WEDMORE JONES.

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## NEW PUBLICATIONS.

**Ear Training for Teacher and Pupil.**—By C. A. Alchin. Published by Oliver Ditson Company, Boston.

The preface of this little volume explains that its aim is "to teach the pupil to think in tones, and to so train the ear and the feeling that even the tone deaf may learn to sing, name, write and play what they hear; to harmonize melodies at sight, to improvise accompaniments," &c. The author has chosen a most laudable purpose, and he sets about to accomplish it in a concise and logical manner. The French have long ago recognized the great importance of solfeggio as a thorough basis for all musical education, and include it in their school and private teaching. In America the subject is being given greater attention from year to year, and many works have been published thereon for the use of teachers and pupils. However, most of the attempts at systematical explanation have been too complicated for practical use, and too much stress has been laid on the scientific principles at the cost of the musical. The present booklet is before all things eminently understandable for the layman and the amateur, and therein lies its leading virtue. Then again the method that is taught makes for immediate results, and that is almost a blessing. The musical examples are well chosen, and the elementary mysteries of harmony are made plain without the usual hieroglyphic charts that bore the teacher and amaze the pupil. The Alchin book is well worth perusal and then study.

**The George B. Jennings Publications.**—Published in Cincinnati.

This firm puts out practical editions, moderate in price, of standard and new piano pieces and songs. The latest batch of the Jennings productions contains a set of easy exercises for daily practice, well chosen and carefully fingered by Carl W. Grimm; a clever set of preparatory studies meant to precede the well known Bach "Little Fugues and Preludes"; a rather inconsequential setting by José Velázquez of "Lead, Kindly Light," and a pleasant little serenade by the same composer, "My Lady's Eyes"; a comic song, "An Old Tree Toad," by Floyd Redfield, in which the words are funnier than the music; a very useful church song by Katherine Tabb Craven called "Hail, Thou Once Despised Jesus"; a song, "With a Rose," by Ivy Green Hummel, and a collection of extremely useful, easy teaching pieces by Carrie Adelaide Alchin.

**Dolly's Cradle Song.**—By Eugene Luening. Published by the Kauh & Blumel Music Company, Milwaukee.

A very catchy little lyric, dedicated to Madame Schumann-Heink and sure to be made popular if she sings it in public.

**He Is God.**—Sacred song, by J. R. Hold. Published by J. R. Hold, Chicago.

A good song of its kind, suitable for alto, baritone or bass.

**The Faletten System.**—A school of fundamental piano instruction. By Carl and Reinhold Faletten. Published by Arthur P. Schmidt, Boston and Leipzig.

This is by far the most ingenious attempt that has been made for many years to set before the little musical learner (or the old one, for that matter) the difficult lessons that he must learn before he can be said to have started prop-

erly on his quest after musical knowledge. By means of examples, tables and systems of notation not to be misunderstood, the whole fundamental principles of piano playing are explained in the most thorough manner, and the pupil is at once put to the practical test of proving what he has learned after each separate chapter in four volumes. Many pages are provided with the five blank lines of the musical staff, where the pupil is expected to write his exercises and copy the examples given. Thus his work is preserved for reference, and later he is enabled to benefit even by his own mistakes. The technic of the instrument is not neglected in the Faletten system, and there are interesting and instructive sections devoted to special exercises and studies for muscle and sinew development. Much time and patience have evidently been spent on the work, and for pedagogical purposes it could not well be surpassed.

**Tonal Counterpoint.**—By Walter R. Spalding. Published by Arthur P. Schmidt.

A scholarly and engrossing exposition of the principles underlying modern counterpoint, as distinguished from the counterpoint of the antiquated text books, which are based on vocal exigencies, and make for pedantry rather than for beauty. There is no reason why counterpoint should be taught in such a manner as to frighten off the willing student. Mr. Spalding points the way with sympathy and with understanding. One is immediately attracted to a teacher who says: "I will give you very few rules as to 'what not to do.'" Mr. Spalding makes that promise in his preface, and he keeps it in the pages of his book. He believes that a study of the works of the great masters of music is best made by one's self, and he tries to fit the learner for such study at first hand. We read, too, in the preface of "Tonal Counterpoint" that the author claims no originality for his work, and has made "a free use of the researches and methods of Dubois, Lavignac, Rheinberger, Riemann, Bussler and Prout." The use made has been very free indeed, for none of the works mentioned can boast of the directness, the terseness and the comprehensiveness of the Spalding method. It is a sort of *multum in parvo*, and a method of methods. It would be idle to go into a detailed analysis of "Tonal Counterpoint," for even if space permitted the subject is too large for mere review. Enough has been said to interest those who are studying counterpoint or teaching it, and for such the book will best tell its own tale. In conclusion it is necessary only to say that Walter R. Spalding is the assistant professor of music in Harvard University, and is successfully using there the system of counterpoint which he sets forth so attractively in his book.

**Quatre Poemes.**—For voice, alto and piano. By Charles M. Loeffler. Published by G. Schirmer. New York.

These four suggestive and outre pieces of music are quite in the style which Charles Martin Loeffler has made eminently his own. In all the Loeffler work there is to be found delicate fantasy allied to extreme disregard of all conventional harmonic and tonal canons.

The very form of these four songs, with the unusual addition of the viola as an accompanying instrument, constitutes not their least remarkable aspect. The musical structure is exquisite, and the exotic Loeffler harmonies are there in plenty. Baudelaire and Verlaine wrote the verses of "La Cloche Féée," "Serenade," "Dansons La Gigue" and "Le Son du Cor s'afflige vers les Bois," and Mr. Loeffler could not well have chosen lines more beautiful or more fanciful. The four songs do not make a popular appeal, owing to their lack of melody in the old sense of the word, and they will hardly attract those singers who seek the easy interval and the obvious text. A sound course of Wolf, Strauss and Brahms is the best preparation for the songs of Loeffler.

**Two Songs.**—"Indian Cradle Song" and "Du Bist wie eine Blume." By Alice H. Rogers. Published by Whaley, Royce & Co., Toronto.

These two lyrics are melodious and well made. The first is the better of the two.

**Organ Works.**—Impromptu, Festival Postlude and Cor-  
tège. By Russell King Miller. Published by the Vincent Music Company, London, England.

Compositions of more than average merit and interest, revealing above all things else refined musicianship and a thorough knowledge of the tonal and technical exigencies of the organ.

**For the 'Cello.**—New compositions for the 'cello, with piano accompaniment, by Carl Busch, of Kansas City. Published by the Oliver Ditson Company, Boston.

Mr. Busch has written two compositions of merit, "Canzonetta" and "Meditation," well constructed and melodious. They will be valuable additions to the repertory of soloists. They are facile and may be played by 'cellists of moderate technical ability. Mr. Busch has demonstrated that he understands how to bring out the most favorable qualities of the violoncello. The two pieces are dedicated to Louis Blumenberg.

## Carl Lanzer.

CARL LANZER, the popular violinist, has had much success in his recital work during the summer, and enough engagements have been booked to keep him busy all the coming season. Mr. Lanzer has been called the "Second Ole Bull" on account of the character of the music he plays and the way he plays it. He never fails to captivate his audience, and it is no uncommon thing for him to receive five and six encores. Mr. Lanzer's repertory holds the principal works of Paganini, Sivori, Ernst, Vieuxtemps and Mollenhauer, yet he has discarded most of these in favor of the descriptive pieces of William Withers, Jr., and his own transcriptions of popular airs with original variations. Mr. Lanzer achieved a good deal of notoriety by playing his "Star Spangled Fantasie" on the then unfinished new East River bridge, July 4, 1901. To-night the violinist will play in a concert at the hall of the Cercle Artistique in West Thirty-fourth street.

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## WASHINGTON.

WASHINGTON, D. C., October 22, 1904.

**P**ADEREWSKI is coming to Washington January 31. Score one more for the intrepid and skillful manager, Katie V. Wilson. Under her management also come Melba on November 22, the fete day of St. Cecile, and Vessey, the boy violinist, January 24. These things, however, must not close the purse strings upon the appearance of the celebrated coloratura soprano, Miss Nina David, at the Columbia next week; d'Albert, Hofmann, Bispham, Shotwell-Piper, Kirkby Lunn, the gifted interpreter of the role of Kundry in the Savage Company, and who will sing here with the Washington Symphony Orchestra; De Montjau, the new European prima donna, making her first appearance here also with the Symphony; "The Messiah" on Christmas evening, with Anita Rio and the Choral Society; Mrs. Leonard, Nicholas Douty and Frederick Martin; Sydney Lloyd Wrightson's recital on November 11; "The Dream of Gerontius" in March, with the same gifted baritone and Miss Muriel Foster; Ysaye next month; Creatore on November 27; De Pachmann November 25; the S. Coleridge-Taylor Festival, November 16 and 17; Verdi's "Requiem" in the spring; concerts by the Unschuld and Kneisel quartets; the regular Saengerbund concerts, and, above all, the first concert of the Washington Symphony Orchestra under the direction of Reginald de Koven, on Friday, November 18, with d'Albert as soloist.

Reginald de Koven will this season lecture upon the material of the Washington Symphony Orchestra concerts on the Thursdays preceding the latter. In connection the orchestra will play the identical program of the following day, and to this invaluable musical educational entertainment a nominal admission will be charged, for the benefit of students and others desirous of partaking of the privilege.

Herman Rakemann, concertmaster of the Washington Symphony Orchestra, was the recipient recently of a flattering compliment from a foreign composer by the dedication to him of symphonic pieces by Arthur Norton Wight, of Dulwich College, England, who is a great admirer of Mr. Rakemann's rare abilities as violin artist and concertmaster. Mr. Rakemann, who was educated abroad, is a pupil of Ysaye, among other celebrated educators, and is highly esteemed by the Belgian. He is now connected with the Washington College of Music, and is in a very important sense right bower of the Symphony Orchestra here. The dedication of the above compositions was attributed to Mr. Wrightson by Mr. Rakemann, who is the happy man this time. They will be played by the orchestra this season.

Ernest Hilpitt, manager for the Unschuld Quartet, announces the concerts of this organization for the second Thursday of each month, the first to take place on November 2. Lectures upon the music to be played will be given by members of the quartet.

Samuel Gompers is a passionate music lover and well up on musical matters. His venerable father has still a tenor voice to which people listen with pleasure. Mrs. Gompers is devoted to the drama. Her father likewise was musical. Little wonder that Sadie, the daughter, has musical and dramatic gifts. These are being prepared by coaching now going on with Paul Savage, of New York, where the young lady is pursuing her studies.

Fraulein Fanny Hedwig Koehle and Edwin Hughes, the pianist, gave one of the first concerts of the season on October 19, evening, at the Hamilton Institute.

John Mahnken, manager for the Philadelphia Orchestra, was in town this week. He had no designs upon the concert field here.

Henri Xander scored another success for his leadership of Saengerbund entertainments in his first, at the

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club rooms this week. Johannes Miersch, of the Washington University of Music, and a newcomer here, had an immense triumph through his exceptional violin playing. Others who were fortunate were Joseph Henry Wiley, a basso, also a newcomer to Washington; Erich Rath, who was greatly applauded in Schumann selections for the piano; Mesdames Dalgleish and Gage, vocalists, and Charles Myers, tenor. Choruses were splendid, as usual. To one of them a prologue was recited inimitable fashion by Frank Claudy, honorary president of the Saengerbund.

The Music Lovers' Knot, so far from being dampened in ardor in regard to the acquisition of a concert hall for Washington, has decided that a "temple of music," which should include under one roof all modern features of music entertainment and study, is the style of thing best befitting the art of music as it really is (not as it is imagined to be by some)—befitting a nation the richest, largest and most resourceful in the world just awakening to art instincts; befitting the Government capital of such a country, and the century in which such an institution should be erected. In addition, the conception reaches to a thoroughly practical business enterprise, self paying and self sustaining. A committee is investigating details, and discussion is helping to "fix" the conception in the wisest manner possible. Great interest is being manifested.

Miss Wilhelmina Gary, the professor of piano, is pupil in piano work of Gustav Becker, of New York, also of Nunez and Sherwood. Miss Mary Kimball, Mrs. Hormess and Miss Alice Burbage, three of Washington's most esteemed professors, vocal and instrumental, are at home and at work in respective studios. Mrs. Agnes Postell Everest is an ardent advocate of class teaching for the fundamentals in music teaching, also in fundamentals themselves. A valuable teacher representative of Organi, of Dresden, Madame Everest, is tracing her work after these ideas this season.

Mrs. Silverthorne, vocal, and Miss Bessie Silverthorne, piano, have opened their studio, at 1401 H street, in the same building in which Edw. Heimendahl and Mme. Eleanor Potts Beck are situated. This is one of the best localities in Washington. Miss Silverthorne is engaged in a prominent young ladies' seminary as teacher of music, literature and art history. Studio teas will be a feature of the new studio. Mrs. Rose Maxwell Dickey, violinist, is to give a recital shortly at another well known school, where Miss Silverthorne will be accompanist. De Beriot, Wieniawski and Godard will be played.

Miss Lucy Randolph Mason has reopened her dancing classes at The Gunston. Private lessons special. Miss Sarah Willard Howe is teacher of classic dancing at the University of Music. Another celebrated professor of this are is Miss Cora Shreve.

Mme. Geneva Johnstone-Bishop, vocal teacher at the College of Music, has made headquarters in the elegant new Rochambeau, the windows of which overlook the White House gardens. This singer has arrived and commenced her teaching in the college.

Mrs. Etta Edwards, the popular singing teacher of Boston, Mass., passed through Washington this week en route

for Los Angeles, Cal., a step necessitated by her husband's health. She was accompanied by several vocal students and will continue her work on the Coast.

Mrs. Geo. Lamasure, professor of music in the University of Music here, is the musician who was successful last year in winning the prize for "best program" offered by the Washington Symphony Orchestra. She is a skilled musician, equipped by the best of home and foreign training, is highly gifted and exceptionally charming personally. Mrs. Susanne Oldberg is teaching, as usual, at Sanders & Stayman's Music House, where she has a charming studio. Unnecessary to add that it is occupied from morning till night.

Edmund A. Varela, choirmaster of St. Thomas Episcopal Church, former conductor of the Damrosch Society here, was married this week to Miss Margaret Madison Birney. This musician is a nephew of John Philip Sousa.

Miss Helena Frederick made quite a stir in musical circles this week.

Fitzhugh Coyle Goldsborough, graduate in violin of the Vienna Conservatory, and who was hoped for at the University of Music this season, has been prevented from returning to the States at present by successful concert engagements in Europe.

J. W. Jeudwine has returned from Nova Scotia and taken up his work with the Church of the Good Shepherd, where he is organist and choirmaster. Trained in English choirs, Mr. Jeudwine is well prepared to do the ambitious work he has set himself with this choir. He continues constantly his work for the Southern Music Teachers' Association, of which he is president.

People on or near Fourteenth street who want current or back numbers of THE MUSICAL COURIER may find them at any of the following numbers: 607, 810, 1322, 1404, 1500, 1738, 1826, 1936, 2306, and one opposite the fire station near Lydecker avenue. These are all reliable and prosperous news depots, constantly handling THE MUSICAL COURIER.

Tom Greene has commenced rehearsals of the opera "Carmen" in the College of Music. Young people outside of the college, attractive looking, with sweet voices, would find such training a great help and would do well to look the matter up.

The concerts of the Washington Symphony Orchestra will be held in Chase's Theatre this season. Hereafter, Mr. de Koven will have his official desk in the Washington College of Music, and all business of the orchestra will be transacted from that point. Sydney Lloyd Wrightson and Katie V. Wilson, managers. Address, 1218 and 1220 F street.

Miss Liebermann is to speak upon Paderewski before a literary club here. Several of her pupils will illustrate subjects spoken of.

FANNIE EDGAR THOMAS.

Thomas Evans Greene.

[WASHINGTON CORRESPONDENCE.]

OPERATIC work has actually begun in the Washington College of Music, of which Thomas Evans Greene is professor of dramatic and operatic work. Three public performances in full costume with the Washington Orchestra will be given during the school year. "Carmen" is



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# Chicago.

CHICAGO, October 24, 1904.

HE first important musical event of the season was the annual faculty concert of the Sherwood Music School, which took place in Music Hall on the evening of Tuesday, October 18. Wm. H. Sherwood was assisted in this concert by such well known artists as Arthur Beresford, Walter Spry, Eleanor Kirkham, George M. Chadwick, while the program was a varied one and presented two piano concertos, a big aria, several groups of songs and a prelude and fugue for organ.

As is always the case when Mr. Sherwood appears, the audience which assembled was a large one. For over a quarter of a century Mr. Sherwood has occupied a commanding place in the musical life and development of America, yet the public is as keenly interested in his work today as when he first came into prominence. He was heard in a splendid performance of the Liszt E flat major concerto to Miss Kaber's second piano accompaniment, and though this is a work often heard from him his interpretation never fails to awaken both interest and enthusiasm. It is a very characteristic interpretation, full of striking climaxes sharply defined, clear, with a working out of each detail which, while it perhaps breaks the broad sweep of the work, keeps the hearer's interest at every point by its constant change of mood. Considered simply as an example of splendid piano playing, it was an exhibition of virtuosity such as one rarely hears, while as an example of a careful study of dynamic values it was full of surprising contrasts.

Equally worthy was the singing of Mr. Beresford. His splendid voice was never heard to better advantage than in Handel's dramatic aria, "Revenge, Timotheus Cries," from "Alexander's Feast." He is an artist who knows how to combine most happily the conflicting elements of dignity and repose with abundant temperament. Mr. Spry gave a technically brilliant and tonally beautiful performance of the Weber "Concertstueck" to the organ accompaniment of Mr. Chadwick. This accompaniment proved an unfortunate experiment. The organ is so placed that the accompanist could follow the soloist only by some very risky guesswork. Mr. Chadwick simply could not always come in on the beat, and the effect would have disconcerted a less experienced artist than Mr. Spry. In spite of these unfortunate conditions he was able to give a very interesting and musical performance of this brilliant work, and the reception accorded him by the audience proved his complete success.

Mrs. Kirkham possesses a very beautiful contralto voice of especially rich and sympathetic quality in the lower

register, if somewhat lacking in power in the upper tones. In the Brahms "Wie Melodien Zieht es Mir" and Franz's "Es hat die Rose" she was heard to fine advantage, for these are songs of such exceptional melodic beauty that to be effective they need only to be correctly sung. In the last song of her German group she was less fortunate. The "Fusseise" of Hugo Wolff makes severe demands on the interpretative abilities of the artist, and neither vocally nor musically was Mrs. Kirkham equal to them. The climax of the song lie in the upper register, and here the weakness above mentioned was first revealed. Then, too, her enunciation of the German was so unclear that the hearer was forced to rely largely on his imagination for the text.

Mr. Chadwick, in the Bach prelude and fugue in D minor, displayed an excellent technical command of his instrument. This particular instrument, however, seemed to be a little inadequate for so big a work, for his performance lacked that commanding breadth and bigness one looks for in the works of Bach.

The public looks forward eagerly to the piano recital which Mr. Sherwood announces for the evening of Tuesday, November 29, in Music Hall.

#### Emile Sauret.

On the evening of November 15, in the Auditorium, Emile Sauret will play his violin concerto, op. 26, in the first faculty concert of the Chicago Musical College. This is the first performance of the work in Chicago, and those who have heard it pronounce it to be of unusual beauty. Certainly the smaller works of Sauret would lead one to expect much of him in his works in the larger forms.

The Sauret Trio, composed of Emile Sauret, Rudolph Ganz and Bruno Steinle, plays its first concert of the season in Omaha, Neb., on the evening of Monday, October 24. Mr. Sauret plays in Nashville on Thursday evening, November 10. Later in the season he will be heard with the Chicago Orchestra.

#### Reckzeh's Program.

Karl Reckzeh's program before the Chicago Musical College Extension in Kimball Hall on the afternoon of Tuesday, October 25, is an ambitious one, and one which many young pianists would do well to note. His first group comprises the Mozart fantaisie in C minor, the Beethoven andante in F and Schumann's "Grillen und Aufschwung." The entire twelve studies of Chopin, op. 25, follow, and the Liszt "Fruehlingsnacht" (Schumann), "Waldesrauchen" and "Twelfth" rhapsodie close the program.

#### Maude Fenlon Bollman.

Mrs. Maude Fenlon Bollman's song recital before the Arché Club on October 14 was one of the most successful musical events in club circles during the past week. This is the third time Mrs. Bollman has sung before this club, which is one of the most important woman's clubs in the city, and her frequent re-engagement is a high testimonial to her worth as an artist.

#### Theodore Spiering.

Theodore Spiering has been engaged to play at the Symphony concert at the St. Louis World's Fair on November 18. His numbers will be the Vieuxtemps D minor concerto and the Laub polonaise. The first concert of the Spiering Quartet in Chicago will take place in December.

#### Mary Wood Chase.

Mary Wood Chase will play with the Kneisel Quartet before the Brookline Institute on March 23, 1905. Her Chicago recital is eagerly looked forward to by her many friends and admirers and will be given some time before the holidays. She is in great demand this season and has booked engagements in many of the important cities of the country, both East and West.

#### Vernon d'Arnalle.

Vernon d'Arnalle is in great demand this season. During his sojourn abroad Mr. D'Arnalle hunted up many musical novelties and has added a large number of splendid songs to his tremendous repertory. In the next month he will appear in Rockford, Dayton, Milwaukee, Indianapolis, Faribault, Minn., and the Arché Club, Chicago.

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**Hofmann's Recital.**

Josef Hofmann comes to Chicago next Sunday, when he gives a recital in Music Hall under F. Wright Neumann's management. His program, which is an unusual one, was quoted at length in a recent issue of THE MUSICAL COURIER.

**American Conservatory Notes.**

Leon Marx, violinist; E. C. Towne, tenor, and Earl Blair, pianist, will be the soloists at an American Conservatory recital, to be given at Kimball Hall, Saturday afternoon, October 29.

The program is as follows:

Fantaisie, C minor.....	Mozart
Minuet, E flat.....	Beethoven
The Juggleress.....	Moszkowski
	Earl Blair.
Whither.....	Schubert
My Sweet Repose.....	Schubert
Faith in Spring.....	Schubert
The Post.....	Schubert
Concerto for Violin, op. 64.....	E. C. Towne.
Allegro, molto, appassionata.	Mendelssohn
Valse, op. 64, No. 1.....	Leon Marx.
Valse, op. 42.....	Chopin
Polonaise.....	Chopin
Onaway, Awake, Beloved.....	S. Coleridge-Taylor
Concerto, Adagio religioso.....	Vieuxtemps
Hungarian Dance, No. 2.....	Brahms-Joachim
Miss Amanda Closius, Miss Sadie Krause, accompanists.	Leon Marx.



Victor Garwood will give the first of a series of four lectures before the pupils of the American Conservatory Saturday afternoon, October 29. The subject for the lecture will be "Music in Jewish Life and Art."

**Marc Lagen.**

In a recent recital before the Davenport, Ia., Music Students' Club, Marc Lagen, the gifted young tenor, who is in such great demand this year for concert and recital, scored an overwhelming success. The Davenport papers reviewed Mr. Lagen's recital as follows:

Genius, possibly a little immature as yet, but genius nevertheless, the power to thrill and delight through the medium of song, is the gift of Marc Lagen, of Dubuque, the young lyric tenor, who gave a song recital yesterday afternoon in Library Hall, Davenport, under the auspices of the Music Students' Club. A beautiful voice, beautifully trained, together with a charm of manner which put the young singer on the best of terms with his hearers, united to entrance an audience and to bring encomiums to every lip.

Mr. Lagen's audience was composed of music lovers of the three cities, and, as the recital was given during the afternoon, consisted largely of women. The handsome young singer, with the beauty of his voice, the unconscious ease and pleasantness of his manners, won their hearts and they were frank to make acknowledgments.

A remarkable sweetness and clearness of tone were linked with a perfect enunciation. Whether the notes rang out at the height of a climax or sank to softness low down the scale there was in each case the same unwavering purity of tone.

The words came with a rare distinctness. One is convinced that his expression could not be improved upon. Whether in the stirring martial like strains of the "Border Ballad," the lighthearted, playful "May Day" or the pathetic reminiscence of "Beside the Bonnie

Briar Bush," the perfect adaptability of voice and manner was a delight to hear and see.

Mr. Lagen is a pupil of Professor Pontius, of Dubuque.—Davenport Times.

Mr. Lagen, the noted lyric tenor, of Dubuque, entertained a large audience yesterday afternoon at Library Hall, at the recital given under the auspices of the Music Students' Club. Accompanied by Miss Alice Dutton Atwill, his rendering of the program was excellent, displaying an almost marvelous voice and a good knowledge of dynamic contrasts.—Davenport Republican.

**DUBUQUE TENOR PLEASED DAVENPORT AUDIENCE.**

The recital by Marc Lagen, the gifted young tenor from Dubuque, gave much pleasure to Davenport music lovers Wednesday. He sang a delightful program at Library Hall in the afternoon, before a gathering of members of the Music Students' Club and their friends that packed the hall. As Mr. Lagen is but twenty-one years of age, his singing is all the more noteworthy for the promise that it gives for his musical career, which is only fairly opening.—Davenport Democrat.

The program was opened with selections from Mendelssohn's Elijah's recitative, "Ye People Rend Your Hearts," and the aria, "If With All Your Hearts." These were rendered in a most artistic manner, calling forth rounds of applause. The group of songs by Franz were sung with a dainty simplicity entirely in keeping with the theme. The next group consisted of two of Grieg's songs and one by Massenet, "The First Primrose," was light and bright as the flower itself. "I Love Thee" was sung rapturously, ending in a strong burst of passionate pleading; but the culmination of this group was in Massenet's "Elegy," which simply carried the audience by storm, insisting on an encore, to which Mr. Lagen graciously responded.

Part two of the program was opened with "Obstination," followed by Rubinstein's "The Asra," which was charmingly interpreted. "Still Wie Die Nacht" was given in German. The last song in the group was Frederick H. Cowen's "Border Ballad." The dexterity and agility of the singer's voice, as well as the power were here given full sway. As the terse, resonant march music pealed forth the artist was greeted with round upon round of applause, such as had been accorded to no other selection. He again responded to an encore. "In Native Worth" from Haydn's "Creation," followed. The recitative was given in a broad and stately style, the cadence at the close being especially well done. "May Day" was another dainty little, joyous production that appealed to the heart of the audience strongly, so strongly that encore was insisted on. "The Four Leaf Clover" was a delightful rendition of the story. One is for faith, two is for hope, three is for love and four is for luck. The last number was "The Bonnie Briar Bush," by Mr. Lagen's teacher, Wm. H. Pontius, and was so sweet and fresh and sparkling that one could quite readily imagine that one smelled the sweet perfume and heard the whirr, whirr of the humming bird in and out among the blossoms.—Davenport Tribune.

**Columbia School of Music.**

A record of the past year's achievements in the Columbia School of Music shows not only a remarkable material growth but a general broadening of reputation and influence. This is the result of a consistent adherence to an educational plan based upon modern and progressive principles, coupled with thorough and honest work in every branch. Each year since the organization has seen more than a 30 per cent. increase in the attendance, and the preparation of capable teachers and artistic performers has attracted the attention of those who appreciate quality.

A number of well known artists and instructors have been added to the faculty and additional space has been taken to accommodate the increased attendance.

Of last year's graduates in the School of Dramatic Culture, directed by Lillian Woodward Gunckel, Clara Hooker is playing Stephanus in the New York "Sign of

the Cross" Company; Burnette Radcliffe has a double role in the same company; Amelia Barlow is with the New York "Two Orphans" Company, and Ruby Kelley is with the Sothern and Marlowe Company as understudy to Mary Hall in the Shakespearean dramas. Several others have stage and teaching positions, making an unusual recognition of the quality of their preparation.

William A. Willett, of the Columbia School of Music, has just returned from the World's Fair, where he gave fourteen recitals in the State and foreign buildings. He leaves next week for a recital tour in the East.

**Marion Green.**

In a song recital before the members of the Methodist clergy of the district of Upper Iowa, who met in Davenport October 4 to 7, Marion Green, on the evening of the 7th, delighted one of the largest audiences which have ever assembled in that city. His program comprised the prologue to "Pagliacci," "Obstination," by Fontenailles; "The Parting Rose," by Pontius; "Border Ballad," by Cowen; a group of six folksongs and two groups of modern English songs, and was reviewed as follows by the Davenport Times:

Mr. Green came up to all expectations in his recital, and demonstrated that his press agent had not overstated his vocal powers. His voice is a clear, rich basso of peculiar range, with the power at times of penetrating to the farthest corner of the building and at other times of sinking to a soft murmur, yet just as easily heard.

His first number, the prologue from "I Pagliacci," was one of the best on the program. The deep, dramatic tones of this classic were never better brought out than by Mr. Green, and at the close of the number he had succeeded in singing "is way into the hearts of the audience." \*

A group of folksongs, comprising melodies from the old European song writers, was greatly appreciated by the audience, which sat spellbound by the power of the singer as he sang the exquisitely beautiful old time melodies. The first number, an old Welsh lullaby entitled "All Through the Night," with its crooning murmur more like nothing else in the world than the words of a mother rocking the little one to sleep in her arms, elicited unbounded applause. Following, Mr. Green sang "Als die Alte Mutter," a gypsy melody, and "When Love is Kind." \*

The recital as a whole was in the nature of a musical treat, and voices like Mr. Green's are so seldom heard as to make such a recital an event for music lovers.

**Mr. and Mrs. Bruno Steindel.**

Mr. and Mrs. Bruno Steindel have returned to Chicago after spending the entire summer in Germany. Mr. Steindel is already busy preparing for several concert dates which he will fill with the Sauer Trio before the Chicago Orchestra concerts begin in November.

GLENN DILLARD GUNN.

**Maud Powell's Engagements.**

M AUD POWELL will be heard in recital in most of the larger cities of the Middle West during the latter half of November and a part of December. She plays with the Pittsburg Orchestra, and will also appear with the Cincinnati Orchestra, provided the date can be arranged before her departure for Europe. Miss Powell will also be heard several times in New York before the holidays. After her European tour of fifteen weeks or more she will spend the "season" in London, returning to this country in the autumn of 1905 for an extended tour with her own concert company.

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## WATKIN MILLS' WORLD TOUR.

**I**N recital, in concert and in oratorio Watkin Mills has won many new triumphs in Australia and New Zealand on his world tour. The following extracts are from criticisms in the Sydney papers:

Handel's "Samson" was chosen for the opening of the Sydney Philharmonic Society's oratorio festival last night, and of this great though gloomy work a splendid performance was given in the presence of a great audience. Watkin Mills, whose presence rendered possible the costly artistic enterprise, thus made his first appearance at the Town Hall in oratorio music, and in the result he richly justified the great position he has occupied during the past ten years on similar occasions in England. The celebrated basso made a tremendous sensation by his rendering of "Honor and Arms," which stands with the soprano aria "Let the Bright Seraphim," as one of the two popular numbers of the work. Watkin Mills' interpretation was marked by unforced animation of style, superb fluency in the long phrased coloratura passages and an ever mindful regard to the spirit and dramatic situation expressed by the verbal text. A great wave of enthusiasm passed over the audience at the close, and the singer at last consented to repeat a portion of Harapha's fiery, exultant challenge. There is little need to add to what has been said about the fine singing of Watkin Mills. The fiery scorn of Harapha's air "Presuming Slave," and the mingled breadth and tenderness the basso exhibited in Manoah's "How Willing My Paternal Love" should especially be mentioned.—Sydney Morning Herald, July 21, 1904.

The Sydney Philharmonic Society, taking advantage of the visit of Watkin Mills, have arranged an oratorio festival for this week, the works being Handel's "Samson" and Haydn's "Creation." Handel's oratorio was performed last night. The attendance, as anticipated, filled the Town Hall. The booking, apart from the seats due to subscribers, had been large, and complete advantage was taken by the general public to hear the great English basso in oratorio in the shilling section of the hall generously set apart by the society. Though "Samson" gives no frequent opportunities for the principal bass singer, there is one particularly fine air for this voice, and herein Mr. Mills created nothing less than a furore.

The public should not lose sight of the fact that he will sing in the "Creation" on Saturday night. It is also good news to learn that Mr. Mills has decided to pay another visit to Australia next year, on which occasion his concert party will comprise a complete vocal quartet. Watkin Mills sang the parts of both Manoah and Harapha. Into the former role he imbued the wistful, sorrowful spirit of Samson's father, whose harp was set "to notes of woe," yet nobly rejecting lamentation over the death of Samson to praise his God for a deliverance so heroic. As Harapha, the boastful giant, he delivered the famous "Honor and Arms" couched in veritable tones of disdain for his blind and helpless enemy. The orchestra, it should be noted, played here as if charmed with the bodily strength and mastery of Handel's music. Elsewhere Mr. Mills was also a "tower of strength" in the oratorio.—Sydney Daily Telegraph, July 21, 1904.

The society had the unique advantage of the assistance of England's foremost basso. Watkin Mills, whose rich, powerful voice is peculiarly adapted to expansive Handelian utterance and who is musically ripe with the experience of appearance at the chief British festivals, filled the roles of Manoah, father to Samson, and the boastful Harapha with the rare culture and command of his art that musical Sydney has already learnt to expect from him. The first recitative was given with purity of tone and enunciation and led to "Thy Glorious Deeds Inspire My Tongue," the long breathed phrases of which illustrated the singer's ease and perfect training. Harapha's declamatory words were sung with requisite bombast. "Honor and Arms" was, by reason of technical facility and superb quality, little less than marvelous—the tour de force of the evening. Such applause ensued that Mr. Mills repeated part of the aria. Finally the pathetic "How Willing My Paternal Love" was rendered with the utmost simplicity, and evoked warm enthusiasm from the audience.—Sydney Evening News, July 21, 1904.

being very full and mellow. The distinguished basso had a most cordial reception. The Sydney Philharmonic will no doubt learn a good deal from Mr. Mills' interpretation.—Sydney Australian Star, July 21, 1904.

## The Severn "Sonata" Talks.

**E**DMUND SEVERN announces a series of ten lectures on the sonatas of Mozart, Beethoven, Schumann, Brahms, Rubinstein, Gade and Grieg in Room 824 Carnegie Hall. The dates are Mondays, November 7 and 21, December 5 and 19, January 9 and 23, February 6 and 20, March 6 and 20, at 4:30 p. m. Besides lecturing Mr. Severn will perform the violin parts, while his wife will be the pianist for the series. At each recital (which will last about one hour) one sonata will be used, the method being to analyze and perform each movement separately. The following extract from the Springfield, Mass., Republican of October 13 refers to a violinist who performed a movement from Mr. Severn's Italian suite:

Mrs. Mielies was assisted by Emil Karl Janser, who gave much pleasure by his playing of Beethoven's noble romance in F major for violin, and "Storia d'Amore," from the "Suite Italienne," by Edmund Severn. Mr. Severn has played the whole suite, or most of it, here, and it is a valuable and welcome addition to the rather slender repertory of American violin music. Mr. Severn's compositions are nowadays to be seen on a good many concert programs.

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## Rio in Concert and Oratorio.

**O**WING to the numerous demands upon Anita Rio for concert and oratorio she has decided to resign her position as soprano soloist of the West End Collegiate Church. Hereafter Miss Rio will devote her time to concert work exclusively. For the past six years Miss Rio has sung at this church, and as choir engagements are considered, it is one of the best in New York. Miss Rio's resignation will make a good opening for some other good soprano.

Dates booked for Miss Rio for this autumn and winter include the principal cities in the United States. The soprano has been engaged to sing under the auspices of many musical clubs and societies. Last week she sang at the opening concert of the Brooklyn Institute, Thursday night and for the Mozart Verein at the Madison Square Concert Hall Saturday night.

Press comments on Miss Rio at the Brooklyn concert follow:

"None of the singers was new to Brooklyn, although Miss Rio was practically a newcomer, having been heard here only once or twice before. She has a beautifully clear and ringing voice, and sings with temperamental warmth and intelligence, which showed to great advantage in a number like the Becker 'Spring Song.'—The Brooklyn Times, October 21, 1904.

Miss Anita Rio, of New York, was the soprano, and her singing left no doubt as to her accomplishment as a musician and the force and brilliancy of her voice. Her singing of the 'Queen of the' in the song cycle was a tour de force, and she received unstinted applause.—The Brooklyn Daily Eagle, October 21, 1904.

## Jeanne Raunay as Iphigénie.

**A**NUMBER of criticisms on Madame Jeanne Raunay as Iphigénie at the Opéra Comique in Paris were published in THE MUSICAL COURIER on October 12. Today more opinions on the same performance follow:

Madame Jeanne Raunay would alone be sufficient to draw the public; she sings with perfect taste and uses with perfect discretion a voice which fills the theatre. She sings like a tragédienne and has the right feeling for classic gesture; very tall, very fair, she is indeed the exiled Greek in the midst of barbarians. She wears her long priestess' garments with the greatest dignity. At the end, when she puts on the red sacrificial veil, the sad expression of her face and her sorrowful mouth evoke a vision of antique cults. She sang with rare nobility of style her recitations in the second act and her great air, "O malheureuse Iphigénie!" Voice and gesture combined, when she puts back the veil on her forehead and sings "C'en est fait, tous les meins ont péri" are really worthy of the work she is interpreting; as also at the end of the act, in the midst of her women, in the funeral ceremony, and in the following act when she proposes to the two friends the terrible choice of the one dying to save the other.—La République Française.

Madame Jeanne Raunay is very beautiful, very moving, very noble in the role of Iphigénie. She sings in the grand style airs written generally too high for her voice, but her style and individuality conquer. Also Madame Raunay has the plastic sense in the highest degree.—Le Gaulois.

Mme. Jeanne Raunay is an artist in every sense of the word. Her wonderful beauty, her artistic attitudes, her penetrating voice, the truth and profundity of her interpretation, and her broad style make up a remarkable Iphigénie.—Le Liberté.

Madame Jeanne Raunay has nobly composed the central figure of the drama. She is not satisfied with singing in her pure and firm style the heroines of sadness and of grief; she plays her with

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simplicity and remarkable conviction, borrowing from the old Greek statues attitudes of suffering and of melancholy, bringing as much art to a gesture as to a phrase. It is indeed noble art.—A. Bruneau in Figaro.

And Madame Raunay was an Iphigénie of harmonious plasticity with marvelous gifts and noble style. She is indeed a great singer.—L'Aurore.

## Da Motta in Paris.

**T**HE first recital at Salle Erard in Paris by José Vianna da Motta, the great Portuguese pianist, was equally as successful as his appearance at the Lamoureux concert. His second recital likewise brought him honors. Criticisms follow:

M. V. da Motta, a pianist of the greatest talent, gave a concert at the Salle Erard. He obtained the most remarkable success. His playing is really of an admirable purity and clearness. His technic is as charming as it is brilliant. His sonority is exquisite and absolutely remarkable. In one word, he is a real master who can be ranked among the most popular artists.—République Française, Paris.

Da Motta has kept the Bülow traditions and has developed into one of the most interesting players of our period. It is seldom that piano playing gives me a treat, but I enjoyed every minute spent at the Da Motta concert. He has an individuality in his fingers that is surprising and an astonishing technic, but above and before all, he has a rare musical insight. He is never unmusical and never seeking effect. In fact, his playing is charming in every respect. Da Motta's fingers are wonderful, his touch ringing, bell like, pure, his technic faultless; he is a pianist. His reception by the audience was most enthusiastic, and you are sure to hear him your side of the water one of these days.—Musical Courier, Paris.

Da Motta interpreted certain parts of the fantasia, especially the adagio, and was greatly applauded by the audience, which was right to take interest in the work, which is beautiful, and in the artist, who has talent.—Le Ménestrel, Paris.

We cannot say enough of the pleasure we experienced in hearing Vianna da Motta interpreting on the piano the prelude and fugue by Bach-Busoni, superbly given and with an inexhaustible inspiration. This artist has a style of his own, the sonority is superb, obtained by means of prolongation of the tone. The technic is of the first rank, the style accordingly. The hands of the pianist do not leave the keys, so to say, and he plays this instrument as if he played the organ. So he gained superb effects in the work of Bach. The grand sonata in B flat major, op. 106, by Beethoven, would have been sufficient to make sure the success of Vianna da Motta.—Guide Musical, Brussels.

José Vianna da Motta, a pianist of grand style, played masterly the preludes and "Choral Vorspiel," by Bach, written for the organ and transcribed by Busoni.—Messager de Paris.

The second recital, given here in Salle Erard by Vianna da Motta, gave to the sympathetic artist a chance for a renewed success as great as it was well merited. For two hours he held his audience under the charm of his talent, which surprises as much by subtleness as by his elegance, which makes him one of the masters of the piano.—Figaro, Paris.

## Francis L. York Plays Exposition Organ.

**G**UILMANT was an interested observer during the Detroit organist's recital at the St. Louis Exposition. He sat on the platform and applauded Mr. York's playing. When it was over he complimented him highly on his playing and on a little canon of his own composition, saying it was "tres joli," and that he would play it himself. The large hall was crowded at the Tuesday recital, and Mr. York received many compliments on his playing.

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"He has beauty of tone and executive brilliancy. The spirit was generally penetrating."—London *Daily Mail*.

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## Frank Seymour Hastings' Activity.

"My Love Is Like a Red, Red Rose" has found its way to the far Pacific Coast, Alfred Cogswell, baritone, singing it at a concert in San Francisco last week. "I Will Be Brave for Thee," poem by Richard Watson Gilder, for both high and low voice, has been issued by Schirmer, who has other manuscript works of Hastings in hand. This song has a combination of beautiful melody and harmony which will bring it into favor. Beginning with dignified movement the second stanza is agitato, with a pretty figure in the bass, followed by a broad and effective close. It is dedicated to Miss Jeanne Faure.

Mr. Hastings is working on a cantata, "The Temptation," text by Mrs. A. P. L. Field, whose lyrics have been set by Shelley and other prominent composers, a poet not yet generally known to the public. Although Mr. Hastings is a business man first and foremost, he yet finds his greatest relaxation and interest in the composition of serious works. His "Legende" for organ was played by a number

of organists at the St. Louis Exposition. He is one of the board of directors of the Oratorio Society, treasurer of the Church Choral Society and president of the Amateur Glee Club.

## Downing and Clark for Arkansas.

GEORGE H. DOWNING, the American baritone, and Melville A. Clark, the American harpist, have been booked for a joint recital by the Coterie Club of Little Rock, Ark. Other dates in that vicinity are pending, and these first class artists are sure to please there.

## F. H. Shepard Announcement.

M. R. SHEPARD'S personal classes in harmony are being organized, to begin early in November, on Wednesday mornings, at his Carnegie Hall studio. It is desired to call the attention of New York teachers to this class, and invite them to send their pupils for the theoretical training. Mr. Shepard also gives private in-

struction in theory, improvisation, modulation, practical keyboard harmony, &c. His correspondence harmony course is a great success; in it are pupils from California, Texas, Canada, England, and even Tasmania. The Shepard "Harmony Simplified" is now in its eighth edition, teachers, everywhere recommending it to their advanced pupils and using it in their classes. The important work done in these lines, i. e., private and class lessons in harmony, the correspondence course, and through his "Harmony Simplified," is inestimable.

## A Testimonial.

LAMBETH PALACE, April 23, 1901.

GENTLEMEN—Some years ago you were good enough to send a box of Evans' antiseptic throat pastilles to the Archbishop of Canterbury while he was staying with the Bishop of Liverpool for a few days. The archbishop used the lozenges constantly and has found great and speedy relief from doing so.

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